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An Illustrated Monthly Devoted to Practical Suggestions on Architecture, Garden Designing and Planting, Decoration, Home Furnishing and Kindred Subjects

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THE OLYMPIC MOUNTAINS. A GLIMPSE INTO "THE STATES" FROM VANCOUVER

House and Garden

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VANCOUVER

THE GOLDEN ISLAND OF THE PACIFIC

By KATHERINE LOUISE SMITH

LYING off the Western coast of Canada and washed by the waters of Queen Charlotte Sound, the Straits of Georgia and of Juan de Fuca, is an island known to the world for 115 years yet unknown, for its possibilities and resources have yet to be discovered by the people at large. Yet this island bears the same geographical relation to this continent as England does to Europe. When the gallant navigator, George Vancouver, traveled its shores, he opened up a world that artists and scientific men are at last beginning to appreciate, for the grandeur of its scenery and the salubrity of its climate. Juan de Fuca had sailed the straits which bear his name and probably was the first white man to set foot on the island, but Vancouver was the first to discover it was not a part of the mainland.

Its geological formation has led to the conclusion that the island forms part of a submerged mountain range, detached from the continent by some great convulsion of Nature, and its length of 285 miles and breadth of eighty miles is an area of wild highlands, rugged mountains and peaceful lowlands, one third of which has never been explored. A cruise around this island in a staunch boat is a delightful summer outing and the photographer, angler, hunter, botanist and naturalist are seeking this new-old land for a world of interesting subjects, including a rich field of research among the Indians, whose quaint villages dot the shores.

Out in the golden West lies this island of Vancouver, rich in gold, silver, copper, mighty forests and fertile valleys, yet on its expanse, which is as large as Switzerland, are only three cities, Victoria, Nanaimo, Ladysmith and a few small centers of population, such as Duncan, Chemainus, and Cumberland. Hundreds and hundreds of acres of coast land and interior are wholly uninhabited—a terra incognita, holding the finest timber in the world,



GOVERNMENT HOUSE—VICTORIA

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IMMENSE TULIP BEDS ON VANCOUVER ISLAND, THE HOLLAND OF THE PACIFIC



INDIAN CANOE RACE ON EMPIRE DAY—VICTORIA

coal, iron ore, gold and mercury. Any description of an island that has been so little explored must be fragmentary, but its soil is very fertile and its fisheries are a wealth in themselves. This much can be readily seen by anyone who approaches the shores.

One who has sailed from Seattle or Vancouver to Victoria, the provincial seat of government and largest city on this island, can never forget the beauty of the voyage nor the dignity of the approach to the beautiful city of Victoria. The harbor lies in front of the Parliament buildings, and if the first sight of a place is an index to its beauties, Victoria will be pronounced by all travelers one of the most enchanting towns on the American continent. The inhabitants of this beautiful city claim that with the multiplication of tributary interests in various parts of the island, it will become a large and wonderful depot for shipbuilding, the equal of Naples or Liverpool and full of life and charm. Whether this be so or not, it is the distributing point for the island, and a town which is already the real outlet to the Orient.

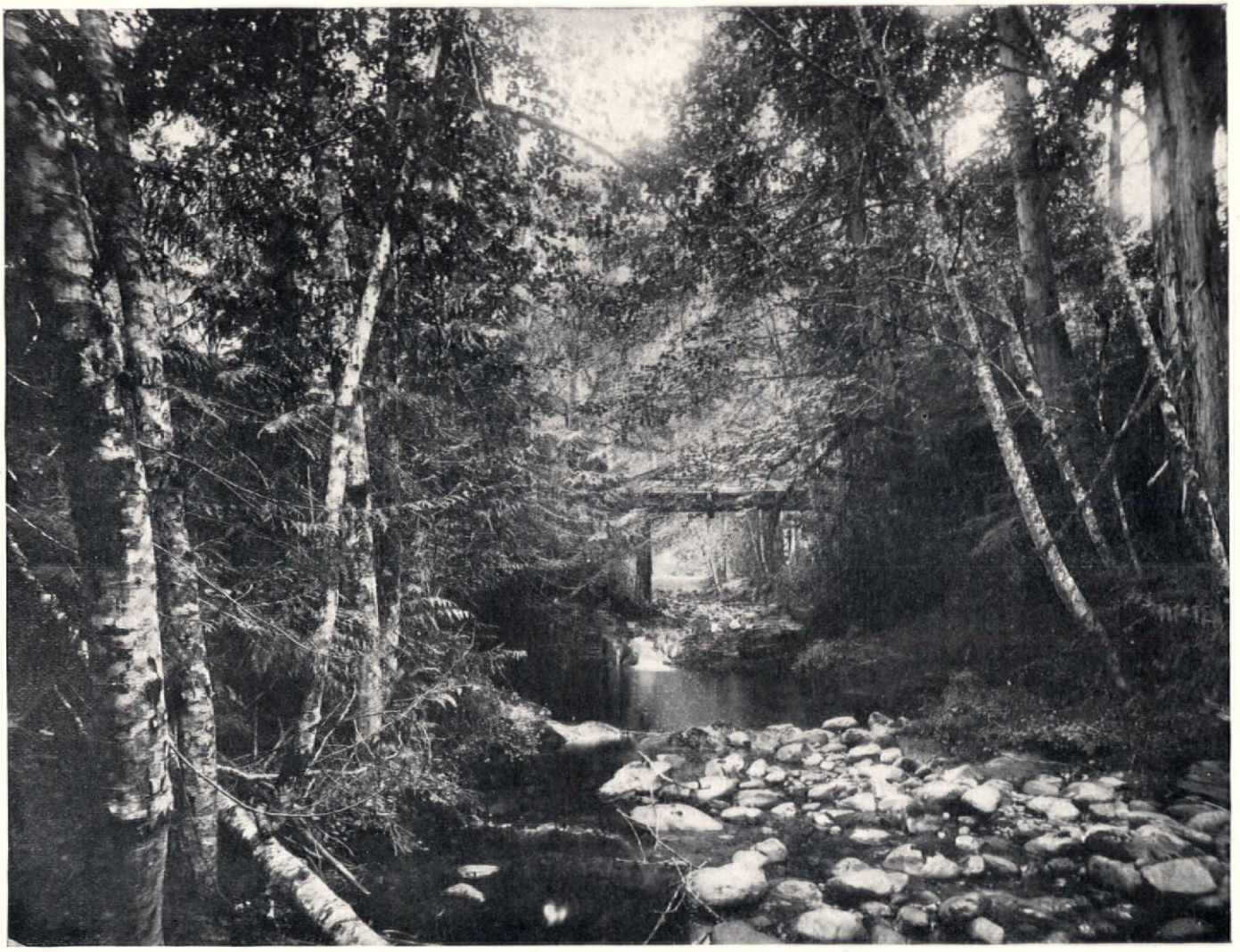
Vancouver Island, owing to the Japan Current, enjoys one of the pleasantest climates in North America and as a result, the flowers and vegetation are luxuriant. Victoria has become a great shipping place for flowers. Plant life thrives with astonishing vigor, and on near-by farms tulip beds have been started, which may sometime become as large as those in Holland. On the Southern portion of the island are grown



Strawberries Grow to Immense Size on Vancouver Island
They are Sold by the Pound



BEAUTIFUL YELLOW SCOTCH BROOM WHICH MAKES THE ROADSIDES ABOUT VICTORIA GLOW WITH COLOR



A BEAUTY SPOT ON VANCOUVER ISLAND

immense quantities of carnations, rhubarb, lettuce and tomatoes and these are shipped as far as Winnipeg in such quantities that the Victoria flowers and vegetables are always in demand. Every Christmas this town supplies the California trade with laurel and holly. Strawberries from Vancouver Island are among the largest on the coast, immense and luscious, for they are grown in the richest of black loam.

Perhaps no better idea can be obtained of the resources of this island than by a ride around Victoria, past the homes of wealth and refinement, the English country homes, with wide lawns, a wealth of flowers, and hedges deep and high. Nowhere in America is there such an English setting to the residential section. Just a glimpse at these estates reveals a glory of flowers around villas in picturesque situations, for it is seldom that the roses are not in bloom on Christmas day. Here live the Lieutenant Governor of the Province, the Admiral of the Fleet, the Military Commander of the Garrison and retired naval and military officers who appreciate a climate free from the extremes of heat and cold. Victoria seems first and last an English city, and with a frontage of fully fifteen miles upon the Pacific it can boast many lovely beaches besides being the North Pacific depot for His Majesty's navy. Fast cruisers are always in the harbor and at Macauley Point, at the entrance to the harbor, is the strongest fort on the Pacific. An outpost of empire is this beautiful city with its 30,000 people, a gem in an emerald-like ocean, with a canopy of blue sky overhead.

From this charmingly situated city are shipped the swans that fill the waters in the parks of the effete East and in the Parliament Buildings are three museums, one containing a collection of Indian curios and specimens of natural history unsurpassed on this continent, for one of the attractions of Vancouver Island is its game for the sportsman and naturalist. In certain parts are found elk (wapiti) bears, wolves, ptarmigan and on the inland hills and waters are pheasants (descendants of those brought from England), quail, duck and geese.

The salmon industries are among the largest in the world, and one of the sights in Victoria is

the pelagic sealing vessels, lying in the harbor, waiting for the annual trip to the Northern Pacific and Behring Sea. Millions of dollars have been brought to this city yearly through these sealing vessels and Victoria is the greatest center of the industry. In January a fleet of vessels leaves with white and Indian hunters for a cruise of nine months or so, and they always come home treasure laden.

Undoubtedly the chief charm to Vancouver Island lies in her forests, her Douglas fir, spruce, cedar, hemlock and balsam. Some of this is used for pulp purposes and many large mills give employment to artisans. Trees twelve feet in diameter are common and often the topmost branches spread two hundred feet from Mother Earth. Some of these magnificent trees are in Victoria's parks and surrounding drives, for the outskirts of this town are a good index of the island's resources.

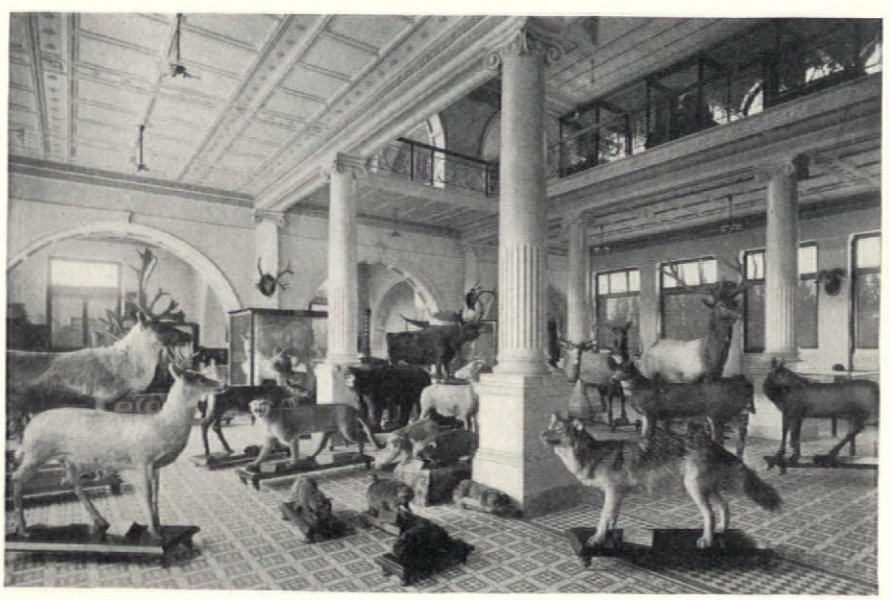
Very conspicuous is the Scotch broom plant, whose golden glow strikes a distinct note in the landscape, all the more interesting because the immense quantities of the shrubs are said to have come from one tiny plant, brought over from the " Auld Countrie" a few years ago.

There is much coal upon Vancouver Island, and this is worked in the vicinity of Nanaimo, Ladysmith and Cumberland. Generally it is bituminous and a large industry has sprung up in these places, which are also interested in herring fisheries. The waters around the island abound in whales, and the giant sulphur and sperm are plentiful. A profitable whaling industry has just been established with the village of Sechart as headquarters. Reduction works have been started, a specially equipped steamer fitted out and the business is lucrative and growing.

To add to her resources, Vancouver Island possesses three of the best harbors in the world, that of Victoria, without rock or shoal, Barclay Sound and Quatseenough Sound. Any of these are nearer than any other Western port to Yokohama, and if a railroad is ever built from the mainland a tremendous amount of Oriental traffic will go that way. Many contend the time is not far distant when an unbroken line of railway will reach across the water space between the island and the mainland.

Seven bridges would be required and two of them would be 1000 feet in length, but by using the series of islands that almost block the channel at Bute Inlet, it can be accomplished. It would be a great undertaking but undoubtedly will be accomplished. Vancouver Island already has local railroads leading inland, and a large ferry system, and the amount of trans-Pacific commerce that would turn toward this prolific island cannot be estimated.

The city of Vancouver is now the terminus of the trans-Atlantic railroad, but beyond is a city on an island capable of sustaining a good sized nation from its own wealth. It is safe to predict that beautiful as Victoria now is, in years to come she will not only be chosen as the home of the prosperous on account of her picturesque setting, but will become the outlet for a trade little dreamed of now because the island's resources have not been fully developed. With mining, smelting, agriculture, fishing, dairying and ship-building, Victoria, already an industrial and commercial center, will be more clearly recognized as the gateway to the Pacific. She will always be one of the most picturesquely situated cities on this continent, on an island of ever varied scenery, and blessed by Nature with such a profusion of resources that there is yet a wealth of forest, mines and field to be discovered by the world at large.



Provincial Museum—Victoria

Byth House, Aberdeenshire

By THE HONOURABLE MRS. FORBES

BYTH House, Turriff, Aberdeenshire, is a quaint old Jacobean house which, although now in the possession of the Urquhart family, was built in 1593 by Deacon Forbes. Little is known of him; but that he must have been a near relation of Lord Forbes, head of the Forbes Clan and premier Baron of Scotland is certain, as the three bears' heads, the Forbes coat of arms, without any quarterings, are carved in stone over the old doorway. The initials D. F. are also carved on each side of the coat of arms and above it, also in stone, stands the legend "Welcum Freends" in the homely old Scotch spelling of the day. The kitchen, built out to the right, is of course a modern addition and is incongruous enough, but its outlines are now softened by thickly clustering ivy, and a great elm tree, the edge only of which is visible in the picture, softens its angles and in autumn gives a wonderful glow of colour, red and golden, as the branches change the coolness of their summer garb for the rich warmth of October tints. Almost opposite the elm tree a copper beech flings it a challenge, as to wealth of colour, and at the farther end of the house where a path slopes upward to the garden, another spreads its richly laden branches keeping perhaps more sun than is desirable from the windows looking out upon it; but gladly pardoned for its beauty's sake. The garden itself slopes ever upward, seeking the sun, and huge box hedges form sheltering ramparts, beneath which flowers and vegetables push their noses courageously through the cold surface of the ground to face an air chill and clear as only northern air can be. Against the thick walls of the box hedges the hardy scarlet tropæolum, which refuses to bloom in a soft southern air, riots like a weed, and a deep orange variety, somewhat bell-like in shape, flowers as luxuriantly as the common scarlet, with which it wages constant battle for supremacy. According to the old Scotch custom, use and beauty rub their noses in friendly rivalry. Behind a border of rose bushes are strawberry beds, rich in early summer with the scarlet berries which in Scotland grow with almost reckless profusion. A hedge of sweet peas screens the onion bed and shadows the potatoes; and carnations, rose colour, yellow, white and red, are near neighbours of parsley, burrage, rosemary and thyme. Of course, too, there are beds of kale, for every one who knows anything of Scotland is aware that kale, the curly green of England, is an essential factor in a Scotsman's food.

Not every one, however, knows how excellent a substitute for spinach it makes in winter, if treated as French cooks treat that vegetable, rubbed through a sieve and mixed with cream. Cooked thus it is both delicate and delicious, though scarcely so satisfying as is the kale brose beloved by the country people; a thick and somewhat stodgy mixture this, wherein, with kale boiled and passed through a sieve, oatmeal and a little cream are blended. This is a staple dish amongst the poorer classes, but such details belong rather to the kitchen than to the kitchen-garden, wherein the flower side has other treasures to show us e'er we go. Two great bushes of a curious looking plant of the bamboo species, the crimson Leycesteria are especially dear to the hearts of those who love lasting qualities in the flowers plucked for house decoration, and although the crimson of the bunch-like blooms, which droop like grapes and suddenly break at their tips into tiny star-like blossoms, are scarcely vivid enough to make much colour in the mass of leaves, such lengthy, graceful bunches can be culled that high vases of it are a welcome addition to any room. Another plant which has lasting qualities is the white heather brought from the moor, the way to which lies up the hill behind the house and stables. This flower too is closely allied with love and luck, and it is said that any woman finding its bloom on the moor will receive an offer of marriage before the year is out, while a sprig given by man to maid says plainly, "Will you marry me?" The question whether marriage means luck is of course a very mooted one, but those made under the white heather's auspices should surely be so, as the finding of it means luck to the finder and to whomsoever it may be given. In one of the photographs the back of Byth House is shown, and here it is curious to remark that it is built in the shape of an E; a form which in England is always supposed to stand for Elizabeth. Here, however, in the land where her memory is execrated, it is curious to find her initial carved in the irrevocable form of architecture, and one must fain conclude that the E form belonged to the Stuart period and was later ascribed by the flattery of Southern tongues to the Queen whose reign was England's glory.

The walls of the house are of great thickness and the quaint old windows cut in them, with their deep window-seats, do not let too much light filter into the low ceiled rooms in the early darkening autumn days, while in the walls dividing room from room huge hanging cupboards bring joy to the heart of the woman of many clothes. At each end of the letter E's two longer limbs is an outside staircase of stone which leads to the second story. In its roof bees



BYTH HOUSE—ENTRANCE FRONT



BYTH HOUSE—REAR VIEW

have swarmed and left a wealth of honey for whomsoever has the skill and courage to take it.

Facing this side of the house runs a tiny burn on the other side of which the Byth woods stretch away into the distance. The walks through them are beautiful in summer when the trees and grass show the fresh, cool green which never knows the jaundiced look induced by the fervour of a Southern sun.

Here patches of gorgeous purple burst suddenly upon the explorer's sight, as at a bend in the gradually rising path, he comes suddenly from dense wood upon some clearing where the heather has had room to take root and spread. In autumn too the woods are glorious in colouring and when the purple of the heather wanes another royal colour is there to replace it, for the trees that grow in the clearing are mostly rowans covered with uncounted wealth of crimson berries. Returning to the back of the house and walking around the base of the farther stairway, we find ourselves before the windows of what in olden days must have been the kitchen, but is now degraded to the rank of scullery; and a few yards farther on a great stack of peat faces us, cut from the moss upon the moor. A somewhat rough path takes us to a grass-plot levelled originally for a croquet lawn, but now given up to hutches for the rearing of young pheasants. Thence we move on till we face the front door once more, and looking through the dining-room windows see the light from the peat fire, glowing on the hearth, shine fitfully on the white panelled walls and old brass locks set high upon the doors.

The table is laid for dinner; it surely must be time to go. We feel for our watch, only to find it has been left at home. Turning round vexedly, we find ourselves confronted with an ancient sun-dial. The old-world air has entered into us: we are bitten with old-world ways, and crossing the grass-plot ask council of the old grey dial, which bears the date of 1775 and is dedicated to "James Urquhart Esq. of Byth by his most humble servt., John Mains."

The shadows warn us that it is indeed time to leave this old-world place, and hie us back to the haunts of men, so we climb into our motor and are whirled rapidly away bearing with us memories of olden days, as fragrant in their subtlety as lavender and potpourri.

A Woman's Profession

By ROBERT ANDERSON POPE

THE Social and economic conditions found in our country to-day are so continually tending to increase and diversify the scope of woman's activity, that it has ceased to be an unusual occurrence for women to achieve distinction in the arts, in science and in business.

Such a tendency points to the eventual complete removal of the prejudice against the practice by women of most of the means of self-support open to men, and to a greater tolerance of the pursuit by women of whatever occupation they may feel themselves best fitted for or inclined to undertake.

A specific result of these conditions is that another profession seems now to await the advent of the woman whose inherent ability and proper training fit her for pr. cticing the art of interior decoration.

One of the many important reasons in favor of women entering this field of work is to be found in the earlier recognition of their aptitude and ability in art; in evidence of which may be cited the recognition accorded such famous artists as Madame Le Brun and Rosa Bonheur.

This earlier recognition, together with the resulting achievement, seems then to show that women have a greater talent for art than for other branches of human activity, and on account of this larger predisposition in favor of the sex in professional art, the conditions to-day lend a still more encouraging atmosphere for further achievement.

Another evidence or proof of woman's fitness for the profession of interior decoration may be found in her very evident love, and propensity for the art of home-making.

An examination of the present status of the profession shows that nearly every interior decorator in this country to-day is also a dealer. This state of affairs prevents, in most cases, the attaining of the best results, either from the artistic or the financial standpoint. It is to be expected that in executing a commission a decorator, who is also a dealer, will be prejudiced in favor of those materials which he may have in the stock of his own establishment. Of course, this at once limits, usually in a serious way, the choice of materials, since the dealer will obviously not compete with himself, in order to furnish the materials at the minimum price. The result is that the client pays more and receives less than that to which he is entitled. This undesirable

situation which is equivalent to being an agent for both parties in the same transaction, finds a parallel in the case of the architect who accepts commissions from the brick manufacturer or the lumber dealer; or, again, in the nursery firms which so often undertake landscape work, and by means of it dispose of surplus stock. The result of this is always evident, and usually most deplorable. In fact, such an arrangement can seldom result satisfactorily if a high standard of work is desired. On account of this state of affairs there is emphatic need of the interior decorator who is without business connection with dealers.

Most of the present dealers, moreover, are scarcely better trained or fitted for the work of the profession of interior decoration, than nurserymen or civil engineers for the work of landscape architecture, nor is it to be expected that they should be, since the public are only just awakening to the possibilities of the profession, and consequently have not as yet created the demand for superior service.

The opportunity from the standpoint of the competition to be met is far more favorable than is to be found in almost any of the other professions for trained women, since there are only a very few interior decorators besides the dealers themselves.

There is, further, a great possibility for the interior decorator through co-operation with the architect. This co-operation will be certainly brought about when the trained woman can show satisfactory examples of her work. After this stage has been reached we may expect that the best architects will work with these efficient women, just as now the best architects work with the efficient landscape architect. A recent instance of such co-operation is a case where a prominent New York architect formed a temporary arrangement with an interior decorator, who is a woman, which proved so much to his advantage that he has now made it permanent.

Such an expenditure of time and money as the proper preparation demands, and the high standard of ability it requires, makes it seem evident that the remuneration should not be less than that received for corresponding work in the allied professions of architecture and landscape architecture. This means at present something approximate to a five per cent fee for work involving large expenditure, twenty-five dollars or more for consultation and additional charges for executing the commission.

There is still another aspect of the opportunity and need of the trained woman in this profession, which is broader and more philanthropic. It is to the need of lifting the American people to a higher plane of artistic appreciation. One of the great deficiencies of Americans is their lack of the artistic sense. Of this there are abundant examples on every hand. Consider the architecture of our homes, our churches, indeed our cities as a whole: is it not exceptional when it is found satisfactory? And is it not the rule rather than the exception, that the homes of the rich, as well as the poor, are simply museums of heterogeneous furniture, draperies, rugs and pictures, without any color scheme except, perhaps, the combative?

It would be beyond the scope of this article to discuss the effect of a generally increased esthetic sense, but it is believed that a higher plane of living, a purer and more lasting kind of happiness would result. Is there not here, then, a great need and a great opportunity for woman to join hands with the artist, the sculptor, the architect, to hasten these better conditions? The part to be played by women through this profession ought to be a large one, since in the work for the homes they could constantly be cultivating an appreciation of the really beautiful.

The less wealthy who could not employ the interior decorator would be influenced through examples of this art in public buildings and through articles of an educational nature in current literature.

So far an effort has been made to show the desirability of this profession for women, the great opportunity and the need for more beautiful homes, and the great possibilities for a useful life-work. Let us now consider what qualifications are necessary for a woman in order that she may achieve success as an interior decorator. On account of the specialization necessary to the best preparation, this profession demands that the prospective student have the requisite ability and inclination to acquit herself with credit at college.

The second qualification is an enthusiastic love of nature and all that is acknowledged beautiful in the arts. Without this qualification the ability to create the beautiful would be lacking.

A third qualification is the power of imagination, which is found essential to all forms of creative art, of which interior decoration must be considered one.

The fourth qualification is the ability to draw and to use colors, so that the student may show a good sense of proportion and an appreciation of the harmonious in color.

A fifth qualification is executive ability which is necessary to all large undertakings, if they are to be successfully carried out.

During her college course a student should not attempt much specialization, since to do so would tend to defeat the broadening influence of her general education. There are, however, certain subjects that should be elected. She should, for example, have enough French and German to read easily, and enough English to write well. Italian also would prove useful.

After graduating from college the student should take a post-graduate course in some college especially equipped for the study of fine arts, and, if possible, in one where good art museums are available. As a

rule, it would be preferable that this post-graduate work should be undertaken in some college other than the one from which the student has just graduated.

Here the prospective interior decorator ought to elect all those courses which deal with the fine arts, and should supplement them with work in the practice of freehand and architectural drawing, and also in the use of water-colors.

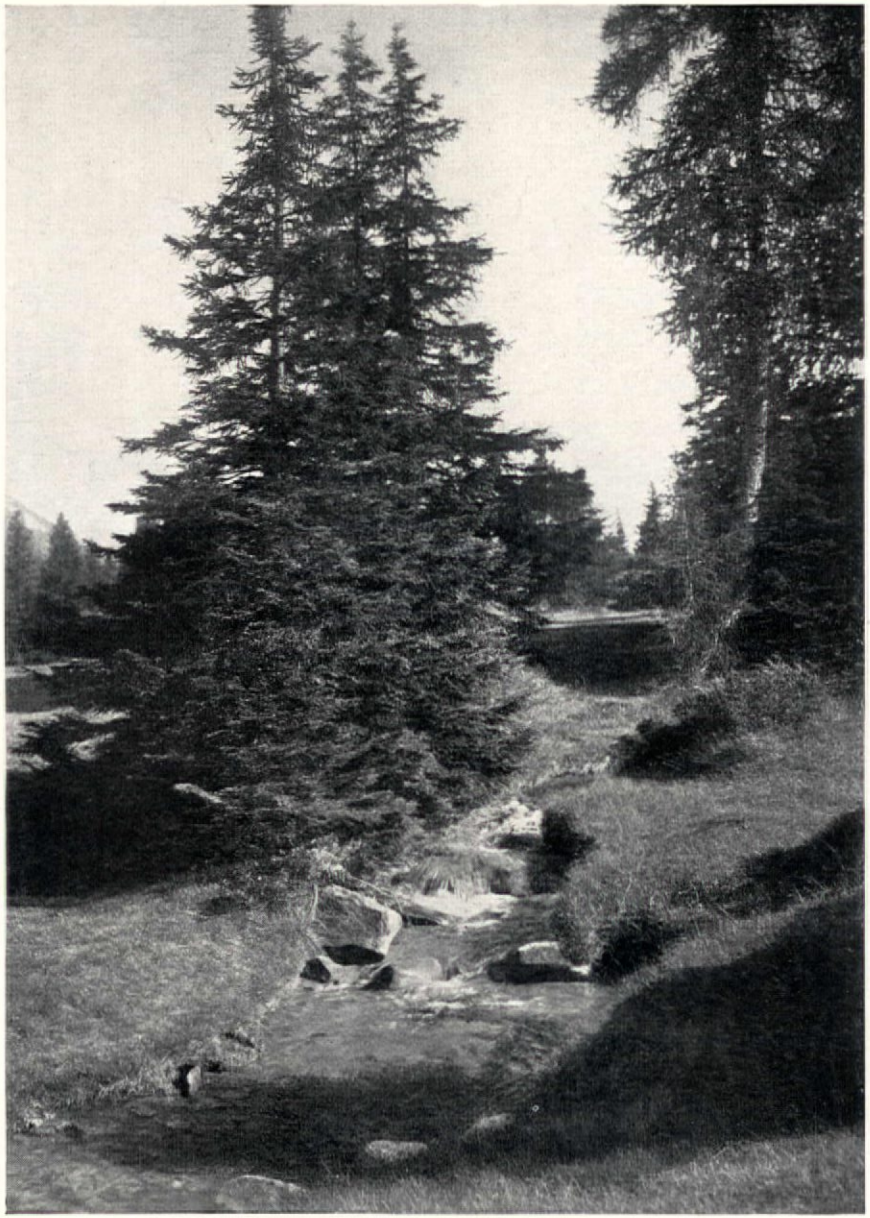
A thesis might finally be offered for the degree of Master of Arts, on some such subject as the interior decoration of a historic period, its characteristics, its value, the influence which the example should have on present-day work. In some colleges two years could be profitably spent in this work. Having reached this stage in preparation it would be advisable for some to commence at once to serve an apprenticeship with the best interior decorator in whose service a position may be obtained. Many, from financial reasons, would find this course more desirable than going abroad for further study on completion of post-graduate work, and others would find it desirable to serve first such an apprenticeship in order that they may become more familiar with the nature of the work and thus better understand what is desirable to see and learn when abroad. An apprenticeship with an architect who makes a specialty of interior designing would be a very valuable and almost necessary experience. A few months, with a designer of furniture, would familiarize the student with the method, the draughting, and the materials used. This is important since the profession will demand occasionally that certain obsolete styles of furniture be reproduced, and it becomes the function of the interior decorator to furnish the drawings and specifications for its manufacture.

At least a year should then be spent abroad before attempting independent practice, as it would only be possible through study of foreign examples to become familiar with what is best and most characteristic of the different periods and the historical development of the art. Such work could be accomplished through research in libraries and museums, and through a study of the interiors of numerous public buildings and private mansions. This work should go hand in hand with a study of available materials, new and old, to be obtained through dealers.

This includes learning quality, types, and durability, as well as the artistic value of prints, drawings, paintings, sculpture, tapestries, rugs, draperies, tiles, woodwork, in fact, every kind of artistic material that might find a proper place in some interior. On return from the work abroad the student will have opportunity to serve further apprenticeship with an established decorator, or by securing the co-operation of some architect, begin practice independently. Others by co-operation with a partner of business ability who could secure commissions, would find independent practice possible at once. While still others may find, without solicitation, work enough to begin alone the practice of this fascinating profession.

Here, then, is a life's work peculiarly adapted to women for which there is a great demand, and probably a greater opportunity than in any other profession available to them to-day. It should be an opportunity particularly welcome to the increasing number of trained women who are now obliged to largely confine themselves to the poorly paid profession of teaching. To those women, then, who are inherently qualified, and who will thoroughly train themselves for the practice of interior decoration, there will come an inevitable success in a profession which is as delightful as it is remunerative.





THE RAMBLING BROOK



THE WOODS IN WINTER

FORMAL vs. NATURAL

FORMAL vs. NATURAL

A Question of Importance in Landscape Gardening

By HUGO ERICHSEN

AT the beginning of the planting season every garden-maker is confronted by a question that is almost as old as the art of gardening itself. Since the middle of the eighteenth century the comparative advantages and drawbacks of the formal and natural styles of gardening have been thoroughly discussed, but the controversy is not yet ended. We owe the formal garden to the idealists of the old school whose well-balanced plan included a number of plants surrounded by a hedge or trellis, while not infrequently, a tree was planted at each corner to give point and expression to the design. These ancient landscape architects have much to answer for that is neither compatible with art nor common sense, and yet they have taken a notable part in the history of gardening, and have bequeathed us a rich legacy in their stately avenues, sparkling fountains, quaint hedges and unbroken lawns. The absurdities for which they were responsible, such as the training of trees and shrubs into regular and often grotesque forms and the trimming of evergreens into a resemblance of some animal or bird, have passed away, and only that which was masterly in their style remains as an evidence that their garden schemes were not wholly without merit.

They erred in relying entirely upon design for power of expression to the same extent to which the realists among the landscape gardeners of the present day go astray when they assert that the perfection of the art of garden-making consists exclusively in the imitation of nature. As usual, the truth of the matter lies midway between these two extremes and is aptly expressed by Thomas H. Mawson in "The Art and Craft of Garden Making" (London, 1901), as follows: "The stronger a man's love of art is, the more will he appreciate nature, it is only when he tries to mimic her that the artists quarrel with him. Nature may and should inspire us, but it was never meant that we should copy her weakness or lose the teaching of her strength and dignity."

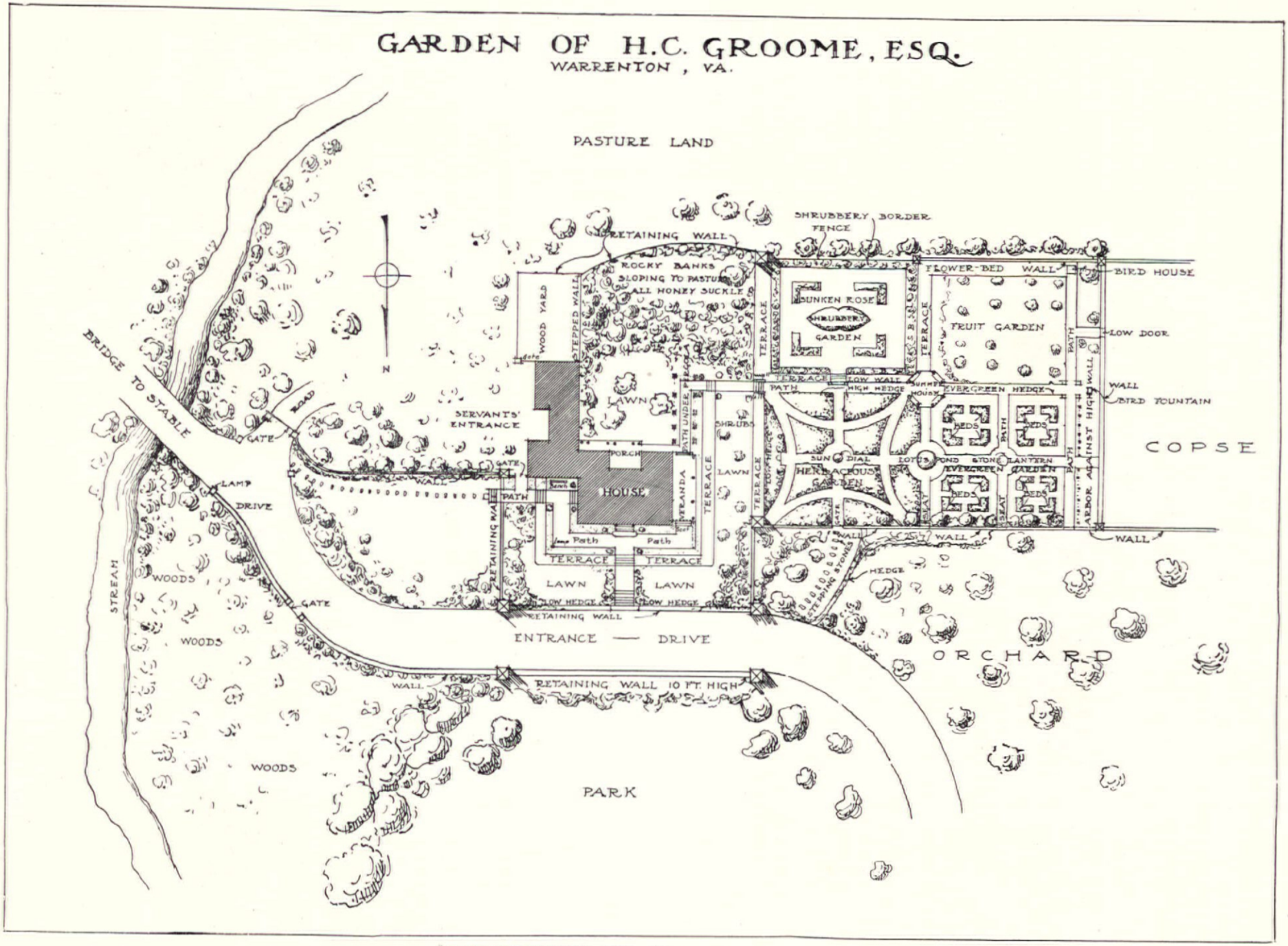
In our own country as well as in Europe, the natural style is growing more popular with every year and gardeners strive to imitate that which is best and most beautiful in nature. This is more easily accomplished on large estates, where the genius of the landscape architect has full scope.

But even here, much of the charm of the garden will always be due to the accidental and unexpected. With a little assistance, on the part of man, nature will create new beauties that even produce an esthetic effect in the winter, when the landscape is covered with snow. The babbling brook, a vista among the pines and the stately birches at the edge of the forest—all of these appeal to our artistic sense, particularly if we come upon them suddenly at the curve of a walk.

A formal garden, on the other hand, is adapted to the confined space of the urban garden-close, where it is almost impossible to attain landscape effects and a multitude of flowers is the greatest desideratum.



A VISTA IN THE WOODS



PLAN OF HOUSE AND GROUNDS—"AIRLIE"

"AIRLIE"

THE ESTATE OF H. C. GROOME, ESQ.

COPE & STEWARDSON, ARCHITECTS

CLOSE to the foot-hills of the Blue Ridge, in the Piedmont region of Virginia, is the town of Warrenton, a place of some historic interest during the Civil War. Here the peaceful rural landscape is shadowed by the surrounding hills and watered by the streams that flow from hillside springs. In a delta formed by the confluence of two such streams a few miles north of the town the grass lands and grain fields of "Airlie" lie. The Mansion House is built on a bit of rising ground close to the stream which flows through the park between the public road and the house. A belt of fine oak timber borders the stream on the east, and the grass covered bottom on its west bank extends to a piece of rolling land at the edge of which winds the entrance drive. As one approaches the house an apple orchard is passed on the right, divided from the flower gardens by a stone wall. The grounds and gardens were laid out by the owner of the property after the completion of the Mansion House in 1900, the present arrangement having been reached by a process of evolution.

The site chosen for the house was the north slope of a knoll near the stream, the house facing north, and the land, falling abruptly in every direction, lent itself to a variety of treatments. On the north two terraces rise from the driveway, which itself practically constitutes a third terrace, being at one point ten feet above the bottom-land of the stream and supported by a huge retaining wall which, as it rises above the drive, forms a parapet bordering the drive on the north, the house side being bordered by the retaining wall of the first terrace. The driveway after passing the house crosses the stream



NORTH FRONT OF THE HOUSE FROM THE LOWER TERRACE



THE EVERGREEN GARDEN



THE FORMAL GARDEN FROM THE VERANDA



THE HERBACEOUS GARDEN, SHOWING SUN-DIAL



THE HERBACEOUS GARDEN FROM THE SUNKEN ROSE GARDEN



THE HOUSE FROM THE ROSE GARDEN IN WINTER



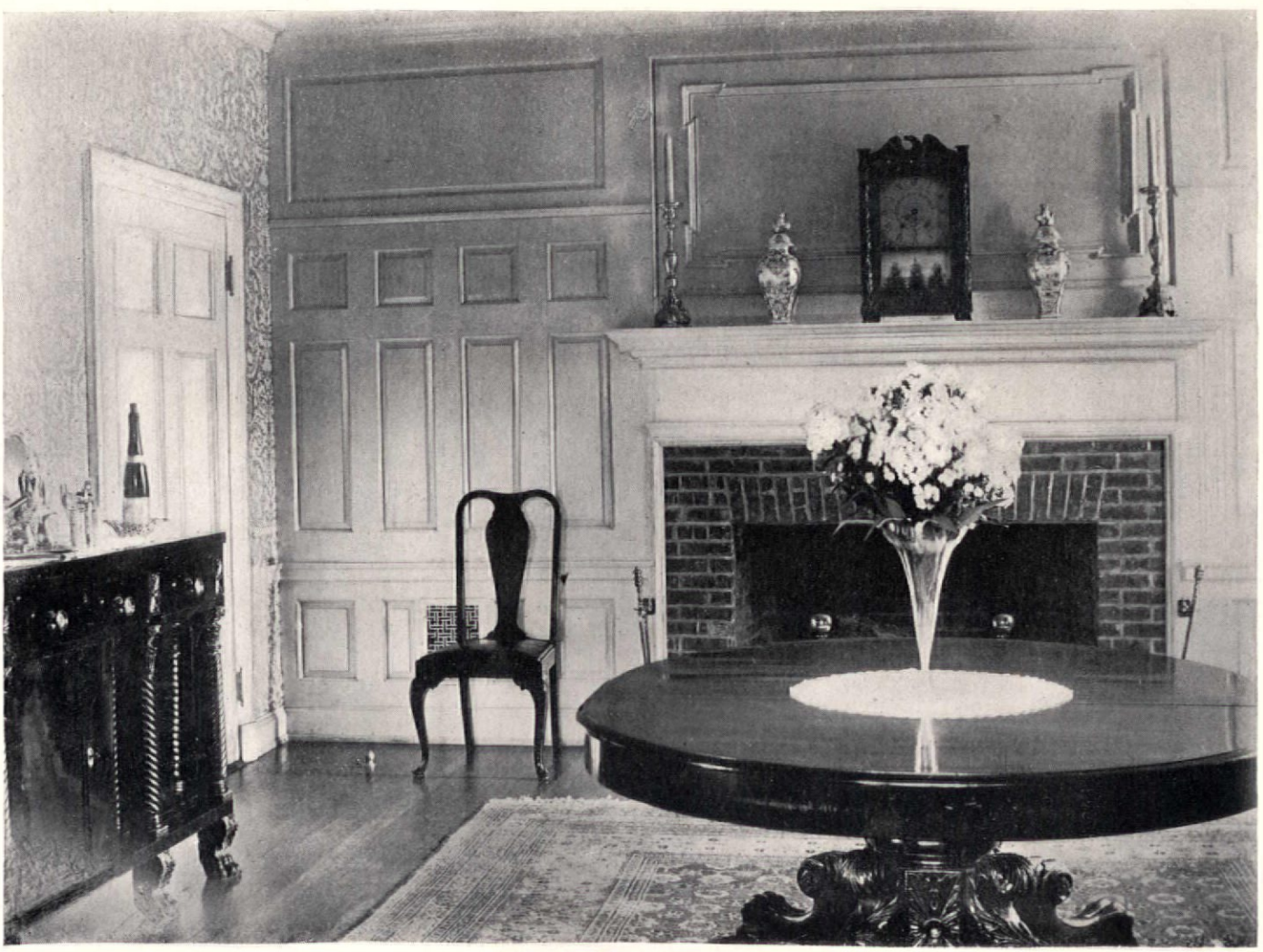
A WINTER SCENE IN THE PARK

on a picturesque bridge and continues through the belt of woodland to the coach stables, some 300 yards distant. On the east side of the house the terraces are continued, finding their natural termination at the north end of the wing, from which a stone wall runs to the bridge. Behind this wall and hidden by a row of cedars, a characteristic native tree, the servants' entrances of the house are situated.



THE HOUSE FROM THE FORMAL GARDEN

The rear porch, on the south side of the house and in winter enclosed in glass, is on the natural level of the crest of the knoll on which the house is built. The south slope of the knoll as it falls away to the adjoining pasture land offers a charming effect; the surface of the ground is broken by outcroppings of rock and matted with a dense growth of honeysuckle, which in this climate is practically evergreen and through which in the spring daffodils raise their cheerful heads. On the west side of the house, below the terraces and overlooked by a broad veranda, lie the flower gardens. A pergola extends from the end of the veranda southward and passing through this and down several flights of stone steps one enters the gardens, surrounded by stone walls and lying between two rows of Lombardy poplars. Before one stretches a straight path, ending in a mass of shrubbery under an arbor,



THE DINING-ROOM



THE CHIMNEY PIECE IN THE LIBRARY



A SUNNY CORNER



THE BRIDGE FROM THE STREAM

with the white gleam of an Italian bird-basin relieving the heavy green of the arbor-vitæ hedges which lead to it. On one's right, but hidden by the hedge, is the herbaceous garden with its box-edged walks and old-fashioned luxuriance of bloom, beyond it an evergreen garden, very restful to the eye in this land of sunshine. On one's left, seen over a low wall completely covered by the interlacing branches of a wichuraiana rose, is the sunken rose garden. Beyond this is a small fruit garden with apricots and plums growing against the wall. In the center of the herbaceous garden stands the sun-dial, an old iron dial face set on a stone pedestal of simple but graceful design, bearing the motto *Lux et umbra vicissim sed semper fortitudo.* On a summer afternoon when the setting sun throws long shadows across the grass and the red paths, the gardens of "Airlie" are at their best,

"Unheard the murmurs of the distant world,
While Time speeds noiseless on his measured way."

M. G.



The Burr McIntosh Publishing Co.

"A Rail Fence"

EARLY AMERICAN-MADE FURNITURE

MANY of the most beautiful pieces of furniture in use in America prior to the Colonial days were made in this country.

Grinling Gibbons did much toward forming aright the taste of the public, and near the close of the seventeenth century there came an influx of wood carvers to this country, and also many cabinet makers such as Chippendale, who were carvers as well.

Esther Singleton in her delightful book, "Social New York Under the Georges," tells of one, John Brinner, who advertised himself as Cabinet and Chair Maker from London He opened his shop at "The Sign of the Chair opposite Flatten Barrack Hill on the Broad-way." His announcement reading as follows:

"Every article in the Cabinet, Chair-making, Carving and Gilding Business, is enacted on the most Reasonable Terms, with the Utmost Neatness and Punctuality. He carves all sorts of Architectural, Gothic and Chinese Chimney Pieces, and all Kinds of Mouldings and Frontispieces, etc., etc. Desk and Book Cases, Library Book Cases, Writing- and Reading-Tables, Study Tables, China Shelves and Cases, Commode and Plain Chest of Drawers, Gothic and Chinese Chairs, all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and Easy Chairs, Frames, all Kinds of Field Bedsteads.

"N. B. He has brought over from London six Artificers, well skilled in the above branches."

Characteristic Decoration of the Twentieth Century

By MARGARET GREENLEAF

THE question, has the present day any distinctive style of decoration and of furniture characteristic of this period, is one of much interest. The Arts and Crafts worker will perhaps in time answer it for us. The straight simple lines, conventional ornamentation, and frank unshaded, though often neutral coloring as expressed in their work, may go down in history as the accepted period decoration of the latter end of the nineteenth and the early twentieth centuries. There is much of dignity and real beauty produced by this treatment, when handled by such masters as Koernig and Laenger. Examples of the work of these leading craftsmen and decorators were shown at the Exposition held in St. Louis, in 1904. Here the general public had an opportunity to study this school through the medium of the rooms in the German Exhibit. The restfulness of the scheme, the quaint and sturdy fashioning of the furniture, and, most of all, the marvelous treatment of the carefully selected woods used for walls as well as standing woodwork, appealed to one at once. The bold and striking combinations of colors and materials one found were interesting and worthy of the most careful study. The real color motif of the room in every case was established by the woodwork. One particularly charming reception room had its walls panelled high with white maple which had been treated with a faint green stain, the color effect produced being the crystal green of the sea. The panelled walls reaching to the ceiling line were of this wood, inlaid about the top in a small conventional design. Maple was also used for this inlay, though it had been stained black, brown, and jacaranda green. The great rug was of one tone, deep gray, much darker than the walls. The substantially built, quaintly shaped furniture, of gray stained maple, was upholstered in dull brown suede, the beauty of the frames enhanced by the delicate inlay of a single line of lighter wood. The ornaments in the room, of which there were but few, were of bronze, the only departure being a great brass jardiniere placed on a black teak-wood stand and holding a luxuriant and spreading palm. The heavy bronze chandelier was overlaid with copper in a very striking design. This was set quite at one side of the room. The inset glasses of the shade showed dull green, brown and yellow. The drapery used at the large window, which completely filled one end of the room, was of a most interesting material, a sort of rough silken madras, combining all the neutral tints of the room deepened and intensified.

Another room by Laenger was rather miscalled "a lady's boudoir." As a reception room in a woman's club or hotel, it would meet every requirement from an artistic standpoint; simple to severity, yet beautiful and restful to a degree. The walls were panelled and inlaid with wood, brown and black walnut being used for the ground wood. The inlay forming the low frieze was of ivory and black and green stained maple. The furniture of brown walnut, the upholstering and rug showing in color dull transparent blues and greens which deepened to the changing hues of the peacock's breast.

Since the time of this exposition many rooms such as these described have been used in American homes, either in their entirety, that is, holding absolutely to the simplicity as exploited in this German school, or in more or less modified degree. Where a house in architectural detail is suited to this somewhat exacting style, such rooms may be introduced singly with the adjoining apartments fitted in a modified style of the same school. Where an entire house is finished in this fashion, one feels the almost strenuous simplicity would be oppressive.

A manufacturing company in the West makes an especial feature now of supplying wood stains and dull finishes which rival those made by the Germans. A soft gray blue on oak, showing white graining, the dull rich green and silver gray of birch, and sea green and gray of maple are among their most pronounced successes.

The designing and placing of the lighting fixtures of a room have been much affected by the work of these craftsmen. The objectionable long shank of the ordinary inexpensive fixture is rapidly being displaced by graceful swinging cords or chains, holding a fringe covered drop-light; or a curiously twisted spiral in circle or triangle is made to hold the wire, and all this at small cost. No longer is the exact center of the room considered the only appropriate spot from which to suspend the chandelier.

Where to draw the line in period furnishing is a matter deserving more serious consideration than it always receives. It must be understood that

strictly correct period furnishing is costly and very difficult to carry out unless one is prepared to begin at the beginning, that is, with the size, shape and architectural detail of the room; otherwise, the better plan is to attempt but the modified reproduction. In any case, certain points must be carefully observed. Where the furniture in a reception room is of the ornate Marie Antoinette style, no less rich fabric than silk brocade should be used for draperies and wall covering. Where a bedroom is furnished in this style, the walls may have a paper substituted for the ornamental panels of silk and satin brocades, which were in vogue in the days of the dainty beribboned and garlanded queen. The design of these papers must show something suggestive of the favored form of the decoration of her day.

The Empire and Directoire periods show furniture and hangings that are on simpler lines with less variety and daintiness of color. What cupids and quivers, garlands and bow-knots and delicate hues were to the period of *Les Louis*, the laurel wreath, eagle, and golden bee mean to the time of Napoleon. There is a rich, clear emerald green known as Empire Green, which, when showing a gold brocade, is a very usual fabric for hangings and draperies in a room of this period. The woodwork in rooms finished after the style of *Les Louis*, or of the Empire time, is most often of white enamel. In the earlier days much of ornamental carving and applied plaster decoration was used.

The English designers, Chippendale and Sheraton, in their work, following closely these periods, show a mingling of the two that in some instances is very beautiful, and again seems almost mongrel. Where one is the fortunate possessor of certain pieces of good furniture, characteristic of any of these periods, the general setting of the room must be made to harmonize. One must not feel, however, that a single gold chair, though an exact reproduction of one used by Marie Antoinette, and a carved cabinet of the same period, absolutely necessitate following the frivolities of this style throughout the room. These two pieces can be effectively featured by using them in a room where delicate decoration in wall-paper and satin brocaded draperies are used. With these, pieces of mahogany furniture built on more substantial lines, but showing some carving, may be combined appropriately. Oriental rugs in soft dull tones make a most acceptable floor covering.

It is quite possible to make for the Colonial house an extremely uninviting interior, even when entirely correct in every detail. When the amateur begins to live up to this style of furnishing it requires much careful study and discretion to prevent the period idea from overcoming the comfort of the home. Our great-grandmothers were strait-laced dames, to whom the easy enjoyment of a *chaise-lounge* would have seemed a shocking departure from "correct deportment," but to-day when the sense of comfort that such pieces of furniture stand for is lacking, the whole effect is cold and uninviting, therefore, a happy mingling of yesterday and to-day is advised. Where the architectural design of the room is Colonial, a wall covering of undoubted Colonial character should be chosen. Paper in two tones, in broad or narrow stripes, or large conventionalized floral designs in flock paper, showing two tones, are safe to select for such a room. Many of the fine old mahogany pieces of furniture seem to call for hair-cloth as a covering and this should be chosen; it can be found in any of the rich, soft colors which the harmonious scheme of the room requires. This fabric shows a slight brocaded effect in the same color and is most attractive; it comes in widths of twenty-four and twenty-eight inches, and costs two dollars and fifty cents and three dollars and twenty-five cents a yard. In a room where furniture of this type is used, a piece or two of wicker, or East Indian chairs and footstools may be introduced. A wing chair, or any of the heavy upholstered pieces of which every American family has its share, may also be utilized in a modified Colonial room. Closely woven tapestry showing an agreeable mingling of dull reds, greens, tans and old blue is easily found and will make a suitable covering for these pieces of furniture and will harmonize with almost any wall color. It may also be effectively used as door curtains, or for upholstering the window seat in the same room.

When one wishes to improve an unsatisfactory room without going to the expense of redecoration, much can be accomplished by simply changing the coloring and covering of furniture, and pieces apparently at utter variance may be so made to "pull together" to the entire success of the room.

To many women is vouchsafed this special gift of grace, this ability to bring beauty and livableness into a room, which, while apparently completely furnished, has lacked the one great charm. This charm is indefinable and nearly impossible to grasp or classify, so many and varied are the qualities that go toward its composition, but it produces a whole that stands for beauty as well as comfort and spells "home" to the least artistic one within its walls. A rearrangement of the furniture, a new grouping of pictures, a restful plain expanse of color introduced either in wall, floor covering or curtains, will go far toward improving an apparently hopeless room. This has been successfully done in a house which was furnished in the early seventies, and with the wholly ugly furniture of that period. Every corner of the house was completely and much too fully furnished.

The sitting-room had hangings of mahogany colored plush at doors and windows; handsome lace curtains draped the windows next the glass, and the plush which was festooned across the top in a lambrequin was edged about, as were the curtains themselves, with gimp and parti-colored ball fringe. The woodwork of the room was of walnut. The mantelpiece of black marble wore also a lambrequin of plush, trimmed with the fringe. The wall-paper showed baskets of brownish tan roses on a slate colored ground picked out in gold. The carpet was fortunately of inoffensive design and dark red brown color. The furniture of walnut was covered with crushed plush, in colors moss green and old gold, the chairs and divans dividing the colors equally. A glass enclosed cabinet held some terra-cotta statuettes, a few pieces of Parian marble, and many souvenirs from the Centennial Exhibition of 1876. An oval table with a white marble top stood in the center of the room. There were vases set in every available spot on mantel and table; these were of the kind that showed decorations of highly colored flowers upon the porcelain and much burnished gold. As specimens of the decorative work of a certain period they were interesting, but they were not becoming to roses and violets. The rooms had four great windows, but the heavy draperies and drooping lambrequins shut out much of the light.

The drawing-room, dining-room and hall were equally hopeless and unattractive.

When these rooms were taken in hand by the wife of one of the younger generation of the family to whom this home belonged, the task seemed stupendous. "I did not want his mother to feel I was putting all of her things in the attic," this politic young woman said when the rooms were finished, "so as far as I could, I have used them." The old furniture was recovered, and the carpet was retained. The door curtains were of the dull mahogany velour, but the ball fringe was removed and the curtains hanging in straight folds and lengths, took on new lights and shades, together with dignity and unexpected beauty; they were remade without interlining, and run directly on a brass pole by a loose casing at the top; they toned perfectly with the carpet. A portion of the window drapery was utilized in upholstering a corner seat.

The exposure of the room was north and east, so she selected a wall-paper having a soft yellow ground, on which was a conventional design of tulips in a deeper shade, outlined in brown and gold. The ceiling tint, which dropped to the picture mold, was a clear, pale yellow. As the spring season was approaching, this clever woman said, "I selected a flowered linen taffeta for the window hangings and some of the furniture covering, as we will be at home much of the time this summer, and we do not wish to go heavily into brown holland." Tulips in shades of yellow and golden brown with green stems and leaves, showing on the yellow tan colored ground of the linen taffeta, accorded perfectly with the design on the wall-paper, and harmonized well with the coloring of the room. The impossible ornaments from the cabinet were banished, and the shelves filled with bits of Venetian glass, some quaint fans and miniatures. Glass vases, some low and wide-mouthed, and others tall and slender, were substituted for most of the decorated porcelain ones, and many growing plants were set about.

The black marble mantel was uncovered and a feature made of it; back of it was placed a long mirror, and at either end one of the vases was placed, together with other old-fashioned ornaments. A new bronze lamp with a spreading shade of pastel green silk trimmed with a crystal fringe of the same color was on the table, under it was a square of old brocade edged about with gold galloon.

The room with these changes is so attractive that all who enter it feel at once its charm.

Great dusty bunches of pink stocks gave a charming effect in decorating here. Two or three easy chairs and some soft-toned pillows for the corner seat were the only other things purchased beside the curtains and furniture covering. The rich coloring of the tulips on the curtains and chair covers brought out and accentuated the faintly colored ones on the wall.

Where an apartment is to be "done over" and the expenditure must be small, the wise woman will set herself to carefully study the points one by one, of her familiar room. She can then see things as they are and decide definitely what it is impossible to retain, and what can be used. It may be that the wall-paper, if used with new window draperies, will take on unsuspected qualities of beauty, or the curtains which may be costly and therefore of necessity retained, may be made to suit the room by the substitution of a plain wall covering of proper tone, which will prove all that is required to show these for the handsome and decorative draperies that they are. It is quite probable that these curtains must be remade, as in the case of the woman described. Unfortunately, many beautiful fabrics are often quite spoiled by the manner in which they are handled. Simple narrow gimps or quarter inch moss edgings of silk can be made to order quite inexpensively and supplied in any color desired. Either of these gives an excellent finish to the edge of curtains and portieres. Where the fabric is heavy, no interlining should be used, as the beautiful soft folds of the material under this treatment would be quite lost.

"WILDHURST"

A NEW YORK BUSINESS MAN'S FARM

By L. W. BROWNELL

SITUATED in the Hackensack Valley, some twenty odd miles from New York and within easy access, by train, of that city, lies one of the most charming country homes that it has been the writer's good fortune to visit.

It is owned by a New York business man, who travels to and from the city almost daily and who considers the journey no hardship, or too much to pay for the pleasures and comfort which he derives from living in the country.

Why many more people do not live in this way is a source of wonderment, for it is only by escaping the sordid life of a great city that one can really live as it was intended man should. In the country, life is fuller, more rounded and perfect, filled with a never ending succession of new and healthy interests; while in the city it is necessarily narrow, limited as it is by the everlasting brick walls and asphalt pavements. Of late years, however, many have had their eyes opened to the beauties and pleasures of country life and numbers of those who once thought the city the only place in which to live have become converted and are gladly calling themselves country residents.

The country which lies between the upper end of the Palisades and the Ramapo Mountains is not only beautiful, but extremely fertile. The towns are all small, set here and there among the farm lands. The view in all directions from any eminence shows a rolling country dotted with houses and interspersed by patches of woodland, and field after field of standing crops, for the farmer of this section often raises two or even three crops from the same piece of land, and patches of bare ground are rare. It is also a good fruit growing section and orchards of peach, apple and pear trees are plentiful.

In the midst of this lies "Wildhurst," and of all situations of this charming section of the country its site is the most beautiful.

This farm is not a plaything or merely the country place of a man whose entire interests are centered



THE ENTRANCE TO THE FARM



THE HALL, "WILDHURST"—THE STAIRS



THE HALL, "WILDHURST"—THE FIREPLACE AND GALLERY



"WILDHURST"—THE DINING-ROOM



"WILDHURST"—THE MUSIC-ROOM AND LIBRARY

elsewhere, but it is the real home of a man and his wife who love the country and the freedom and naturalness of the life there, and who intend the place shall at least pay for its own keep. It is a farm of about sixty acres, fifteen of which are wooded.

Of the remainder fully one-half is devoted to the raising of crops and the rest, outside of the immediate surroundings of the house, is composed of orchards and pasture lands.

The farm supplies itself with everything (outside of coal) that is necessary to its maintenance. Sufficient hay is cut and grain raised each year for the needs of the live stock; the wooded sections furnish wood and logs for the open fireplaces; a large and continuously flowing spring, which is protected by a spring-house, supplies the purest and clearest water, the overflow from which feeds a pond where ice is cut in the winter. An ice-house, capable of holding thirty tons of ice, stands near the stables and enough ice is stored in this each winter for all refrigerating and cooling purposes during the summer. The barns, stables and carriage-houses are large and airy, with stabling room for ten horses and half a dozen cows. They are thoroughly up to date in all respects, insuring the greatest amount of comfort for the live stock under the care of an efficient man.



THE FRONT PORCH

Separated by a fence from the stables are the chicken yards and houses. These are commodious and comfortable and in them are only the best breeds of poultry. The lower parts of the houses are made of concrete, thus enabling them to be constantly and easily cleansed.

A short distance from the chicken yards is the laundry, with ample facilities for both washing and drying clothes without leaving the building.

But the crowning glory of the place is the dwelling house. It can hardly be called a typical farmhouse; it is too luxurious for that. Entirely simple, it is unpretentiously elegant with that elegance that is only found in homes of refinement and culture and which is conducive to the greatest amount of comfort.

It is situated at the top of a slight rise some hundred yards from the main country road. Between it and the road is a sloping, well-kept lawn. On three sides of the house runs a broad veranda which is shaded from the sun's rays at all times of the day by locust and cherry trees, making it a delightfully cool and airy place at any hour.

The driveway leading from this road between stone gate-posts, passes to the north of the house and approaches it in the rear, passing under a porte-cochère.

The hall runs directly through the center of the house, with large heavy doors at either end. It is about sixty feet long by forty wide and extends up to the third story, giving one the impression of extreme airiness, which is carried out by the white finish to the woodwork; and this impression is not misleading as every room in the house is large and well ventilated. The house was built, primarily, for comfort, but beauty and artistic results were not lost sight of, as is evidenced on every side.

On the south side of the hall is a large open fireplace with andirons, crane and kettle; flanked on one side by an old-fashioned settle hinged to the wall. On the north side a wide stairway leads up to a gallery which extends entirely around the hall and from which the sleeping rooms open. These sleeping rooms are all large, the smallest being about twenty feet square, with immense windows reaching almost from the ceiling to the floor through which the sweet, health-giving country air can pour.

There are three bath-rooms on this floor, all well appointed and finished in white tilings. The third floor is occupied entirely by servants' quarters and store rooms.

A doorway from the entrance hall at the left of the fireplace leads directly into the dining-room, from which double French windows open on two sides on the porch and when they are ajar one can enjoy the pleasure of practically dining out-of-doors with none of its disadvantages.

Directly across the hall is the library and music-room combined, a room twenty feet broad, which extends the whole depth of the house.

The entire house is well lighted with gas supplied by an acetylene plant which is situated at the back between the house and the stables. Lamps and candles are also used for the purpose of decoration.

Approached through a short covered passage from the porch at the south end of the house is the billiard room and bowling alley, over which is a large room fitted up as a sort of dormitory for the overflow of guests, for these hospitable folk believe in sharing their charming home with as many of their friends as they can and as often as possible. It is seldom that they have not from one to half a dozen guests with them, and their invitations never go a-begging.

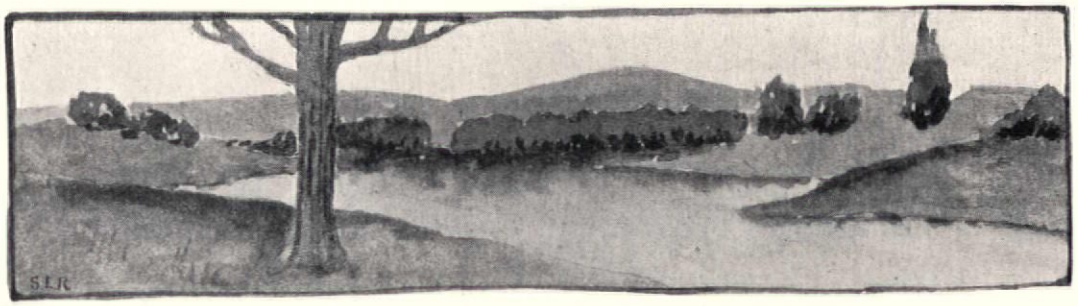


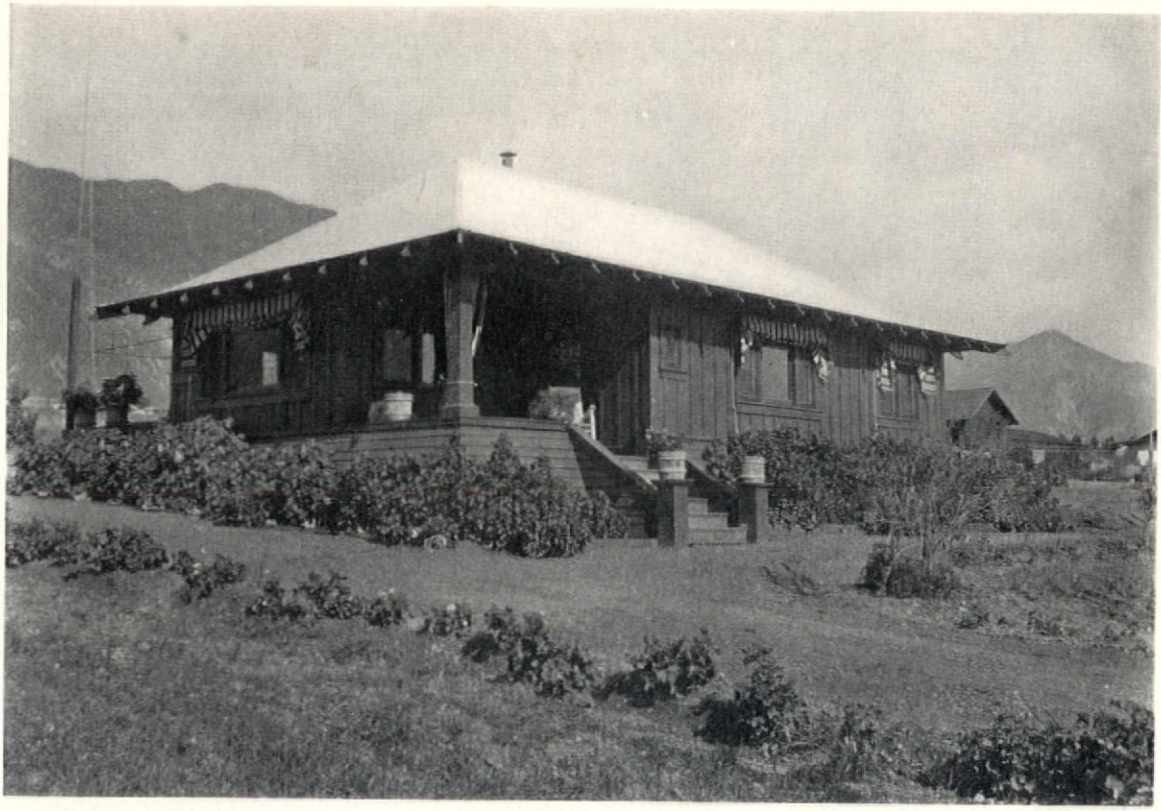
THE "WILDHURST" BARN

This house throughout is most substantially built, combining those qualities which give the greatest warmth in winter and the greatest coolness in summer. The floorings of the main floor and the second floor are of hard wood, covered with rugs; the walls are thick and well sealed; the doors are heavy and tight fitting. On a winter's night, though the thermometer drop to zero, and the wind howls its best, one can laugh at it as he sits in front of a roaring fire in the great open fireplace of the cheery hall and be perfectly content to let it do its worst. Yet, on a summer's day when the mercury is climbing up into the eighties and nineties one may still be comfortable in that same hallway, with both front and back doors open, allowing a breeze to circulate freely through the length of it.

The writer's pen, even with the assistance given by the photographs, seems inadequate to convey a complete idea of the beauties and comforts of this most homelike, delightful and practically successful farm and the home life of its occupants. What this man has so perfectly accomplished may be emulated on even less expensive lines, as farmhouses and farm lands can be bought for from two to ten thousand dollars. The house may require to be somewhat remodelled to suit the taste of the purchaser and to make an ideal home. That a farm can, with little trouble, be made to pay for itself in a short time has been proven, and, with proper management, may even pay a very respectable interest on the original investment, and this while the owner is devoting most of his time to other business interests. The same cannot be said of a home in the city.

Is this not better than passing one's life shut between brick walls in the city? The writer, at least, thinks it is.





FRONT ELEVATION



VERANDA DINING-ROOM

A House for One Thousand Dollars

By HELEN LUKENS GAUT

NO style of architecture lends itself so amiably to all conditions of pocketbook, as that known as the box-house. In moderate climates it adapts itself to every season, and makes an acceptable all-the-year-round home. These houses of one story, and occasionally one story and a half, may be fashioned according to the ideas of the builder, hence they are of almost innumerable and original designs.

The accompanying illustrations are of a house the cost of which was but $1000. The place was built by a woman who wanted a "rest home," a country place, yet because of many duties, realized it was out of the question to have it far from her city home, as too much time would be consumed in going and coming. She looked about, finding a cheap, but sightly bit of land within five miles of the town, and easily reached by electric cars. It required but twenty minutes to make the trip from city home to country place, and at least once a week, on Saturday and Sunday, the family had an outing, enjoying entire change of air and scene in this cozy rest house in the lap of the Sierra Madre foot-hills.

This idea may be helpful to those who long for a country home yet think it should be located many miles from a city in order to be desirable. On the outskirts of every city are possible site opportunities, unpromising lots which can often be bought very cheaply, and which, now that electric roads vein our country like arteries, can be reached in a few minutes. These sites are just as comforting and rest-giving as the more costly suburban lot or those located hundreds of miles away, in the latter case more so in fact, because one avoids the fatigue of long dusty travel.

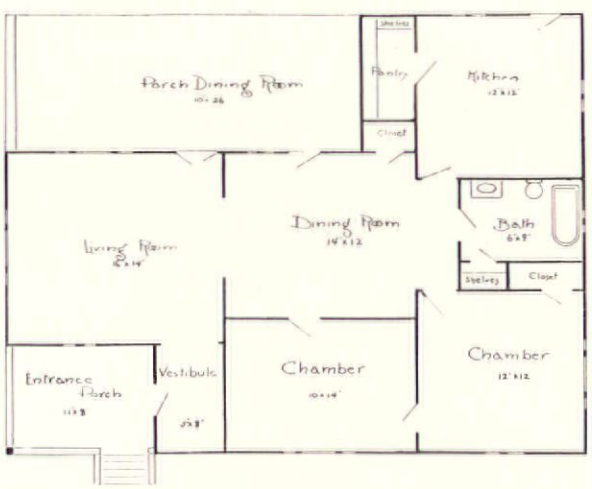
The foundation of this house is of posts, set on blocks of cement, and is enclosed by planed boards placed horizontally. The walls are made of boards a foot wide, which are planed on the inside and rough on the outside. These are nailed to the framework at top and bottom. Battens of unplaned wood two inches wide are used to cover the cracks between the boards on the outside. The roof has forty inch projecting eaves, and is shingled. Shakes are cheaper than shingles, and are frequently used for roofing, but such roofs often leak and prove unsatisfactory in other ways, thus shingles are advisable.

The house is unplastered. The inside finish is simple, consisting only of the planed side of the boards, which form the main walls. The cracks are covered with planed battens, two inches wide and three-quarters of an inch thick. The effect is that of a wainscoting running from floor to ceiling. Handsomely grained wood adds greatly to the artistic effect, for the stains now so popular for finishing woodwork, and which often take the place of paint and varnish, bring out each detail of natural beauty in the wood. Ceilings are constructed in the same way as the walls, excepting that beams, two by four, are used. These are both artistic and substantial in effect. A brace, one by three, circles each room about four feet from the floor. No other braces are necessary in these light-weight houses, for roof and floors strengthen and brace the structure sufficiently.

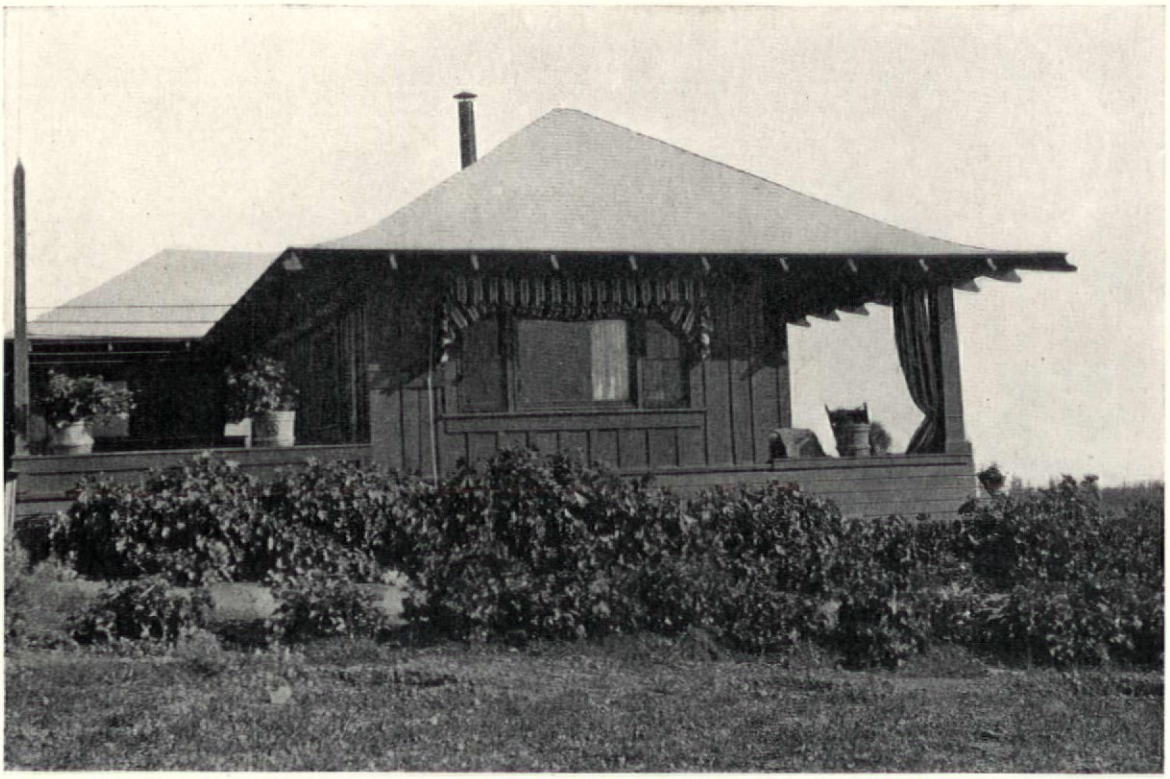
The best thing about this house is the veranda dining-room, which in sunny California can be used almost every day in the year. The outer edge of the porch floor on the north is close to the ground. This porch is ten by twenty-six feet. At one end is a low, wide railing for plants. Three-quarter inch gas-pipe makes a frame work for an adjustable awning, which, however, is seldom used, as the roof of blue sky is much pleasanter.

The house is complete and modern in every way, having the best of plumbing throughout, and is an excellent example of what can be done for $1000. Most of the furniture in the house is hand-made from Arts and Crafts designs, and corresponds admirably with the rustic interior. Indian blankets, gay pillows, dainty curtains, and attractive pictures make the place an oasis of rest.

In cold climates such houses are especially adapted for summer homes for beach and mountain, but are not suitable for winter use, owing to the lightness of the structure.



FLOOR PLAN



SIDE ELEVATION



A COZY CORNER

A HOUSE FOR ONE THOUSAND DOLLARS

Home Surroundings

By W. C. EGAN

ONE has not always built himself a home when his house is finished. He has found the pearl and must furnish the setting. He has endeavored to have his house artistic and homelike, but it will stand bleak and desolate unless its environments are pleasing. Lawn, shrub, tree and vine are, in the main, the pigments that may be blended into a coloring that, while enhancing the beauty of the house, will add the mystic charm of a home feeling. What to plant is a matter of personal selection restricted only by want of space and climatic conditions. How to plant is a question to be considered. My experience is that the average man building himself a house, does not know many of the simplest requirements of plant life, and they are all simple.

The lawn is the most important feature, as on it depends mainly the dignity and repose so essential. The condition of the soil is a paramount question here as elsewhere. The main part of it may be in a suitable condition for seeding, but that part of it (except, perhaps, the top foot) taken out in excavating for the cellar, is seldom fit for immediate use. Unless desired for filling in deep depressions, or for forming the base of a terrace, where a foot of good soil may be placed over it, it is better to pile it away in some corner where a few winters' frosts may mellow it and prepare the, now inert, plant food it contains. Composted with fresh manure hastens its cure and, of course, enriches it. If the main body of the soil is hard and unfit for immediate seeding it should be spaded up, or plowed deeply, harrowed and leveled before seeding.

A good plan to pursue, where one has a lot he does not intend to build on for a year or so, is to have it manured and plowed at once, and planted to corn or potatoes or any crop easily hoed. This will put the soil in prime condition for a lawn. Cultivate even where the house is to stand, as in this instance the top eighteen inches is available for leveling or tree holes. Do not allow the weeds to mature and seed or you will have a weedy lawn at the start. Do not plow nearer any tree intended to remain than the spread of its branches as the feeding roots extend out that far. The space within this circle may be carefully dug up with a spade or garden fork. The edges of walks or roadways and any limited area near the house had better be sodded. In planting, keep your lawn open in the center, confining it to the border walks and drives, retaining pleasant vistas and shutting out unpleasant views. If you desire formal plantings, keep them near the house. The house is formal and its immediate surroundings may be so.

The matter of landscape gardening is a too voluminous one to be included in this article, and unless one feels capable and desirous of making his home and its surroundings reflect his individuality he had better engage the services of a competent landscape gardener. A good carpenter may not be a good architect, and a good florist or gardener may not know how to lay out a place, therefore be careful in your selection. The first laying out is the foundation and if wrong, all is wrong and correcting a foundation error is expensive work. A great many people engage a competent person to lay out and plant their grounds. He does so with an eye to the future. He anticipates the size the material will reach in time and make the picture he is striving for. He has left open stretches of lawns to give breadth and dignity and effect. He is justly proud of his work and is willing that it may be pointed out as an example of his handicraft if the owner will only let it alone Here is where



A STANDARD SNOWBALL



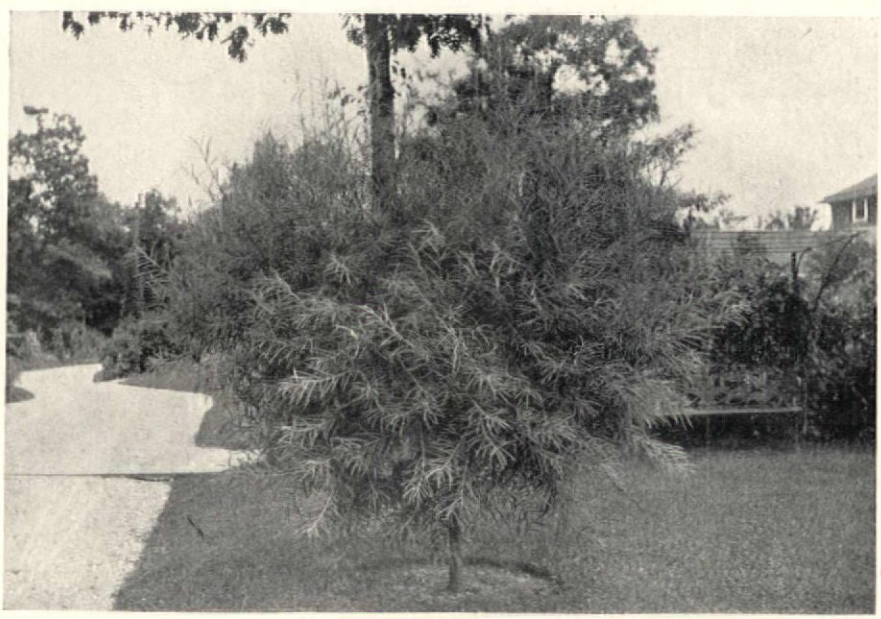
LOOKING THROUGH THE ROSE ARCHES

many owners err, they don't let it alone. They see a tree or shrub they do not seem to have and get it. They naturally seek an open space, and down it goes, destroying the harmony and effect originally intended. This is often repeated until the open spaces are cluttered up and a thing of beauty becomes a tangled wilderness. Do not overplant. In small yards one tree is often enough. One good specimen standing alone, monarch of all it surveys, exhibits its individuality and is imposing in its grandeur. In your drives along the country roads you have often admired some stately tree, and if you look back a moment you will remember that it stood alone with all its glories outlined against the sky. On large grounds, crowding may be admissible where a background of foliage or a windbreak is wanted.

I am going to mention only a few desirable plants, all of which are hardy in our climate. If a deciduous hedge not higher than five feet is desired, there is nothing finer, hardier, or more satisfactory than the Japanese *Berberis Thunbergii*. It is saying a good deal when I state that I consider it, all told, the finest shrub introduced within the past fifty years. It is one of the earliest to put forth its leaves in the spring, a pleasing green all summer. Its flowers are inconspicuous and not considered in its attractiveness. In the fall its foliage assumes most brilliant tones of red, and as it gradually falls, discloses numerous bright coral berries in pendent rows all along the under side of the slightly arching branches. These remain all winter, furnishing a welcome feast for the early spring birds. It forms a compact, spreading hedge that never should be clipped, for then it loses its beauty both in form and berry. I have seen many mistakes in planting it on account of ignorance of its eventual width.

Most people plant too near the walk or roadway. In time, if happy, it will obtain a width of six to eight feet and should therefore be planted fully three and a half to four feet away from the walk. It is not fastidious as to soil and situation, but does not like wet feet in winter. Dry situations suit it best and I have seen it used on terraces with effect.

If one fancies a hedge of roses, the Japanese



A ROSEMARY WILLOW

Rosa rugosa, if cut back quite severely each spring, in order to keep the foliage close to the ground will be acceptable. They come in two colors, one pink and one white and should be mixed indiscriminately, and may be planted two and a half feet from the walk. The large cherry-like heps in generous clusters are prominent features in the late summer and fall months.



AN EDGE OF THE LAWN

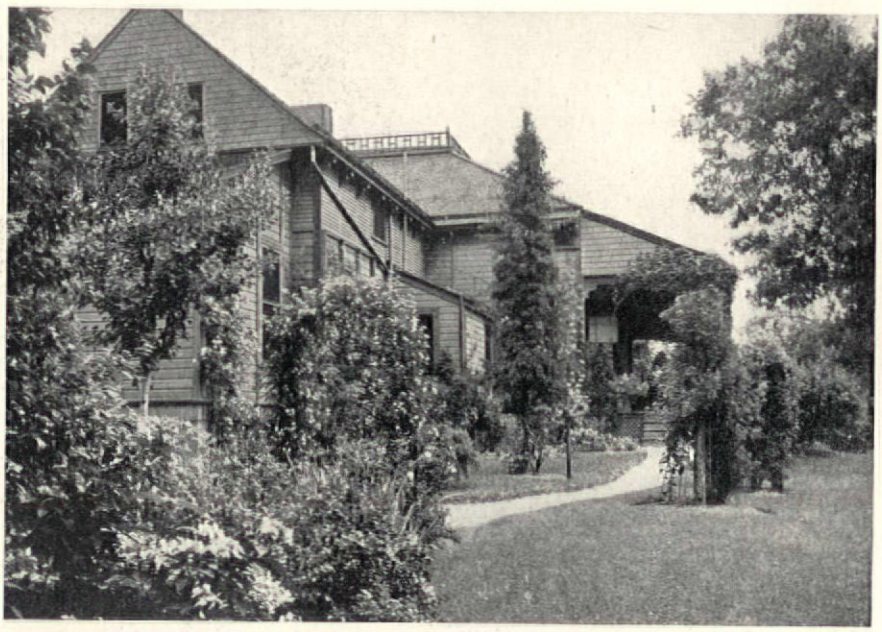
For porch vines, the *Clematis paniculata*, and a somewhat similar, but earlier blooming *Clematis Flammula*, are indispensable, and with them, if one is willing to run the chance of disappointment, the large flowered hybrids may be used. *Clematis Jackmani* (blue) and its white form, with the white *Henryi* are probably the most reliable. A little understood disease attacks them, causing a sudden dying back of a seemingly healthy vine. Once in a while one escapes and then you have a treasure. All of them should be cut back in the fall to within a foot or so of the ground.

Where a permanent woody twiner is favored the *Akebia quinata* is excellent. It is a dainty vine with five-fingered leaflets that when silhouetted against a moonlit sky is exceedingly attractive. Its dark purple, small, quaint looking, but spicy scented flowers are not very conspicuous, while its habit of retaining its leafage until almost Christmas makes it a favorite. Some vines are subject to the visits of intruding worms and caterpillars, whose gymnastic feats, when disturbed, often shoot them down one's neck, but the *Akebia* has no charms for them and is free from their visits.



A FALL-BLOOMING GROUP

The bitter-sweet of our woods, *Celastrus scandens*, makes a pretty winter picture when trained up a three-inch iron pipe, having at its top a four-spoked iron wheel about twenty inches in diameter for the vine to run up into and droop over. Make a good deep hole for the vine and fill with rich soil, then dig out, in the center, enough soil to allow the insertion of a topless and bottomless box, eighteen inches square and as high. Set it so that the top is some six inches below the level of the surrounding soil, set the pipe in the center a foot below the bottom of the box, and then fill the box with cement. The pipe will then be three feet



BITTER-SWEET ON POST

below the surface and on account of the cement block will never be tipped over by storms. Plant the vine close to the box, which will decay in time, and help it along whenever its top is inclined to wander from its support.

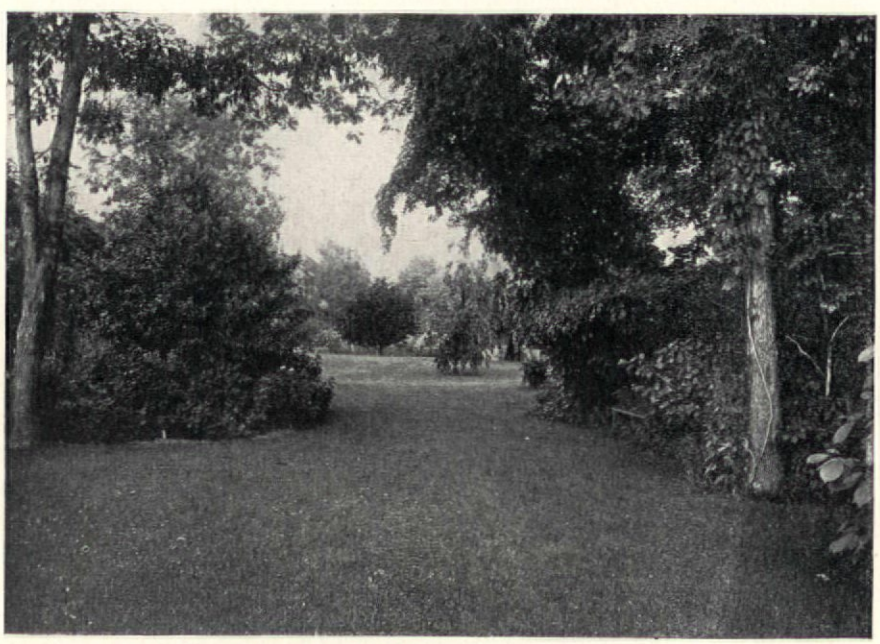
My vine is a glorious sight in winter where we are sure to see it three times a day, for it is in full view from our dining-room window. Mine is eighteen feet high, the vine drooping freely from the wheel at the top.

While the best landscape gardeners decry the use of colored foliage in shrubs and trees and it is true that the use alone of the varied tones of green afforded by the planting of normal forms, produce the most quieting and peaceful effect, some use may be made of those having a transitory flame of color, which disappears or is much modified as the foliage matures.

The flow and ebb of the season's growth is marked by brilliant colorings. In the spring the unfolding buds of the oaks and many others are brilliant in their colorings, and in the fall, color runs riot among the maples and sumachs. Between these periods the colors are normal.

I have a bit of fleeting color to be seen from my windows and porch in the spring. At the extreme left is a young specimen of Rivers' purple beech, the only one in the group holding its color all the season. Next to it is a Camperdown weeping elm, always green, and above it a scarlet maple, conspicuous in its bright fruit in late spring. To the right of the elm and close to the bordering ravine trees is a Schwedler maple whose foliage unfolds a dark red, gradually assuming a bronze tone and eventually becoming a dark green. Next to it and much smaller is a Worleei maple, a light yellow at first gradually fading to a slightly yellowish green. Next, but nearer, is a young specimen of the European weeping beech, that has not yet attained that age when its foliage hangs in weeping folds enabling it to be compared to a tumbling cascade.

Sometimes one has situations too damp for many ornamental forms that like a dry, well-drained soil, such as the flowering cherries, plums, etc. Here the Japanese *Cercidiphyllum* or the laurel-leaved willow will be at home.



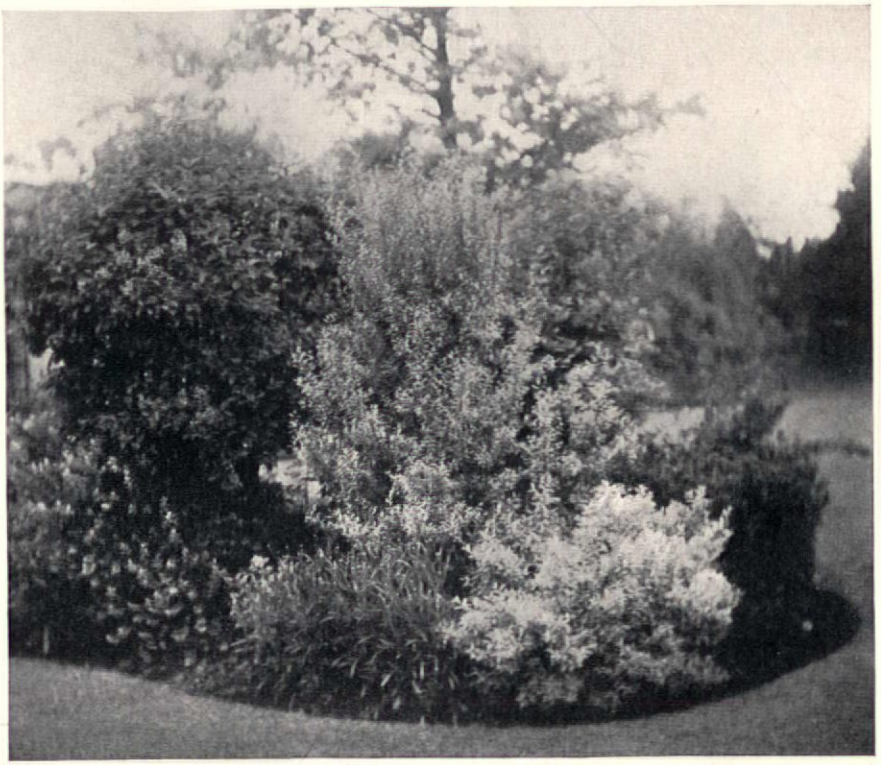
ENTRANCE FROM REAR TO FRONT GROUNDS

A glance at the trees in the illustrations will disclose one fact; namely, that the foliage of all is carried down to the ground, enhancing their beauty. Street trees or those lining walks should have their lower branches taken off, but lawn trees, never. To have them thus branched one must plant small thrifty stock. One nurseryman will quote you certain trees, five, six, or perhaps eight feet high, while another quotes but three feet, and all at the same price. The chances are that the latter are the best, the taller ones having been longer in the nursery rows are apt to have been crowded and the lower branches dead.

Trees in good soil grow fast enough. Those lining the avenues

of Washington, D. C., were raised from seed sown by the present Curator of the Botanical Gardens when he was well advanced in years.

One word about the "home" of the tree or shrub. You are to transplant them from congenial soil and conditions. You want them to thrive and become a joy forever. So they will if you treat them well. The act of transplanting destroys the feeding roots. New and tender ones must be formed to penetrate the surrounding soil in search of food and moisture. The tree, in its enfeebled condition, suffering from amputation, cannot succeed unless the surrounding soil is loose and friable and contains a fair amount of plant food. If your ground has been plowed fairly deep and cultivated as suggested, but little further work is needed, although care must be taken to have that part that comes in contact with the roots friable and easily worked. If not plowed or loosened up, holes six or more feet in diameter and two deep, filled with good soil, should be provided. Shrub and vine holes may be four feet in diameter. Never place wet, lumpy soil near the roots. Work the soil well among, and under the roots, and when they are covered, tamp hard, or flush in with a hose. In dry weather soak thoroughly once in a while.

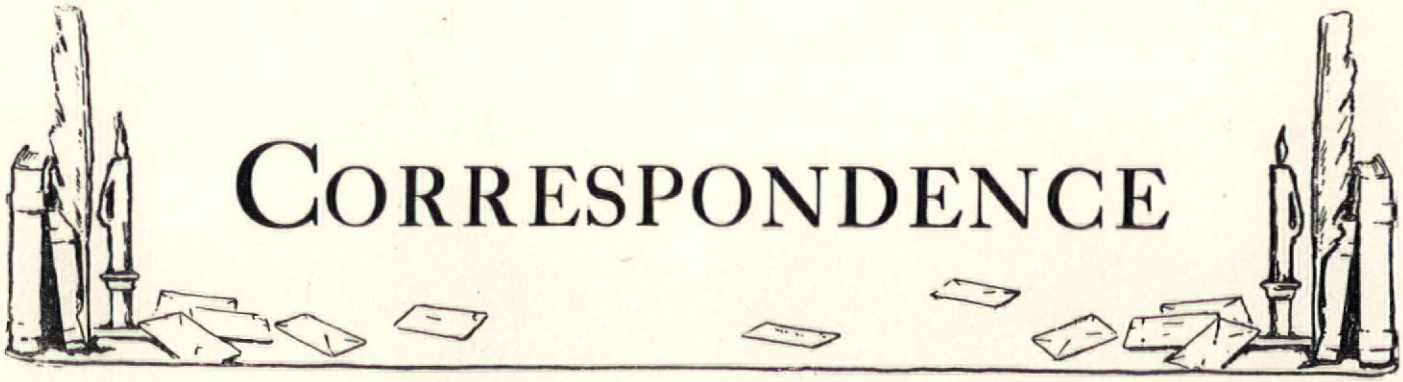


SHRUB GROUPING

In moving into one's new home why not celebrate the event by planting a tree? Or why not celebrate the birthday of the baby of the family in this way? That the event occurs at an improper season need not deter you, if time is taken by the forelock. If the event occurs in the winter, prepare the hole in the fall, filling it in with good soil and dump over it a load or two of fresh manure to keep free from frost. Get your tree, also in the fall, and plant it in a bushel basket, which may be kept in a barn or cellar or any place not warm enough to incite growth. When the day arrives, remove the manure, plant basket and all and cover well with part of the manure. The method for summer is on the same principle, only no manure is needed and the tree, obtained in the spring, is planted with its basket in some spare space until wanted, when basket and all is moved.

A proper metal tag, containing a record, should be attached to a limb by a copper ring, say six inches in diameter, that may be removed from time to time to prevent it growing into the wood.





CORRESPONDENCE

FURNISHING A BEDROOM

A. B. C. writes: I have a bedroom the walls of which are covered with an expensive paper, this shows clusters of pink roses shading to a deep old rose. I have window draperies of cretonne which have also a rose design, but the roses are smaller than those on my wall. These curtains have never been satisfactory as they seem stiff; they have been carefully made with an interlining, and a lining next the glass of sateen, and are trimmed with a balled fringe. They are caught back with cords matching the pink and green of the design on the curtains; the ground is deep cream, I may add that the background of my wall-paper is purely white. The furniture of the room is mahogany and I have used a pink cover with lace over-cover on my bed. The tiles in my fireplace are pink and green. Kindly give me some suggestions as the room is highly unsatisfactory. The exposure of the room is south.

Answer: It is very evident that you must change either your wall covering or your curtains. If the paper is an attractive one I suggest that you retain this. The difficulty lies in the lack of harmony in your window draperies and wall covering, not to speak of the introduction of the lace bed cover which is a bad feature.

Remove your curtains which, by the way, should be made without interlining, and reserve these for use in some room where the wall covering will be plain. Hang white embroidered muslin curtains next the glass of your window; these should be made with frills across the bottom and up the front edges; these frills to be about three inches in width; the curtains to be tied back on either side with strips of muslin three inches in width; over draperies of crinkled thin silk in a shade of green exactly matching the green of the leaves of the foliage shown on your wall-paper. These over draperies should be run on a slender brass rod set on the frame of the window; they should be run by a casing on the rod, and finished at the window sill with a three-inch hem; this silk is called Priscilla silk, it is 34 inches wide and sells for 90 cents a yard. These curtains should be well pushed back on either side, simply forming an outline for your window. Change your tiles if possible to unglazed dull green ones.

Keep your bed purely white, using a good quality of Marseilles spread with white linen slips for your pillows.

You do not mention your floor covering: since your wall is covered with a figured paper showing a variety of color your best choice in floor covering would be a two-toned rug in shades of green.

With these changes I think you will find your room much more to your satisfaction.

DECORATION OF A DRAWING-ROOM

A Western woman writes: Will you kindly give me some suggestions for decorating my drawing-room, 18 x 28 feet? It has three windows facing north, two facing east, and a large double door opening into a room, the walls of which are covered in old blue. I would like to have the wall-paper, furniture covering and hangings correspond with a set of old-fashioned rosewood furniture if this can be done without having too stiff an effect; what would you suggest for the woodwork in this room? It has been painted and must be done over again. The floor is of hard wood.

Answer: Choose a paper showing on a creamy ground formal bouquets or baskets of flowers of pastel tones; roses and forget-me-nots would look well in your drawing-room where the woodwork should be enameled ivory white. This will make an excellent setting for the rosewood furniture, and have a pleasing effect in contrast with the adjoining room papered in the old blue. The paper you choose must be of a formal design. Use draped lace curtains next the glass of your windows and over drapery of dull pale blue brocade. Choose a brocade that will be firm enough for upholstering purposes and use this for your chairs also. An oval framed mirror in gilt, and sconces to match upon your wall, will add to the charm of a room of this kind, which, when completed, should suggest a delicate water-color. Use Oriental rugs upon your floor which should be kept light in tone.

INTERIOR DECORATION OF A HOUSE

Colonial says: Please give suggestions for interior decoration of a house which we are now building. The house is medium sized, Colonial style, the hall in the center. The parlor is on one side and is quite small; the dining-room back of that but not connected. On the other side of the hall is the living-room with one end arched off for a den, and a fireplace at the back of the den with a brick chimney in dull red. There is a bay window in the front of the living-room and two side windows. I would appreciate a color scheme including woodwork and furnishings for this first floor. The standing woodwork is all of yellow pine.

Answer: I would be able to help you much more practically had you given me the exposure of your house. Lacking this knowledge I would advise you as follows: In your small parlor use ivory eggshel white enamel for the woodwork, choosing a French Colonial paper for the walls. Formal drawing-room pieces of furniture, light in line and of mahogany or Italian walnut would look well.

The dining-room, if well lighted, could be done in strong blue fiber paper, matching the brightest shade of blue to be found in Delft china. Your woodwork here could be stained in weathered oak effect. Draperies of blue and white satin damask, or if something less expensive is desired, a blue and white Chinese crepe could be used at your windows; these to hang straight, over curtains of clear white fish-net. All curtains to end at the window sill. The central hall should be papered with the two-toned yellow striped paper. The furniture to be of mahogany. All ceilings should be tinted the shade of ivory used for your woodwork. Oriental rugs are advised for the floors.

JAPANESE FURNISHINGS

Mrs. G. B. writes: I am anxious to know where I can obtain the Japanese furnishings for a tea-room modeled upon the one you have described recently in the Correspondence Department of HOUSE AND GARDEN. Will you kindly supply me with the address of the firms carrying these goods.

Answer: We regret that you failed to send a self-addressed envelope, in which case we would have been pleased to supply you with the addresses requested. As no firm names are mentioned in the columns of HOUSE AND GARDEN it is impossible to comply. If you will write me later it will be sent you promptly.

Correspondence

FURNISHING A MAN'S ROOM

"A Man" writes: I wish to furnish a room and bath for my own occupancy. The size of the room is 16 x 18 and of southwestern exposure. There is a small alcove where the three-quarter bed may be set. Across the arch I could use a curtain if you think it advisable; as this room must be my sitting-room as well as my sleeping-room, this perhaps would be a good thing to do. The woodwork in this room, of which there is not a great deal, is of oak which has been stained and finished to look like golden oak; this, I will say, I do not like, but fear I cannot afford to change it. I have no predilection for color and will leave the whole matter in your hands, only saying that it must not be too expensive. I cannot afford carved mahogany furniture, for instance, but would like something good and substantial. The floor is of hard wood but needs refinishing. The bath-room has been finished with hard cement marked off into tiles; these have been painted with a white paint. I should like to use something to give a gloss like porcelain tiles. The wall above is rough plaster left in the natural color. The woodwork is of oak, but I should prefer a white effect, if possible. I would be glad to hear from you as early as possible.

Answer: The proportions and exposure of your room are most favorable. I would suggest that you cover the wall from baseboard to picture rail with a two-tone golden brown paper. The figure on this paper is small and darker than the ground; it makes a most pleasing wall and one which harmonizes well with the golden oak of your woodwork. By thus meeting the woodwork with the proper color, you can make it entirely satisfactory. Above the picture rail to the ceiling line, use a frieze which is rather poster in effect and shows wind-blown trees in shades of green and brown against a yellow sky line. Your furniture may be suggestive of Mission in style. You can obtain this furniture in an unfinished state and have it stained in any shade you wish. I would advise an English oak which will be much darker in tone than the oak of your woodwork and yet harmonize perfectly with it and the wall covering. I show two cuts of pieces of furniture for use here. This furniture is made of oak, and is extremely moderate in price. The bed, which is shown in the picture, costs but $9.00. The bachelor's chiffonier, a most useful and complete article of furniture, as it takes the place of a closet and bureau, costs $36.00. A Morris chair on the same substantial lines should be used and this can be obtained upholstered in russet-brown leather for less than $20.00. If you care to go to the expense of Oriental rugs, I would



A COTTAGE BEDSTEAD



A BACHELOR'S CHIFFONIER

suggest a chocolate brown Khiva Bokhara. If you wish to use a rug of domestic weave, I would recommend one in size 12 x 14. This can be obtained in a Wilton velvet in two shades of brown with bits of ivory and black introduced in the coloring. This rug would cost you about $60.00 and would look handsome and comfortable as well as being entirely harmonious with the wall covering and furniture. Next the glass of your windows, use raw silk curtains in shade of dull yellow which must harmonize perfectly with the yellow in the golden oak woodwork. The curtains should be run on small brass rods by a casing at the top and set quite close to the glass of your windows. They should extend only to the sill and be finished with a three-inch hem, hanging straight. For over-draperies, I would suggest that you use the upholsterers' velveteen in a shade of yellow-brown, a trifle darker than the silk next the glass. These curtains should be lined with a single lining of sateen in the same color and hang from brass rods straight against the trim of the window. They should run on the rod by a wide casing and they slip readily. A moss edging will finish these. This velveteen is $1.90 per yard and 50 inches wide. The moss edging is 25 cents per yard. You can readily calculate the amount required. The raw silk, which is recommended for the curtains next the glass, is $1.50 per yard and 36 inches wide. Some Hong Kong or East Indian chairs and a *chaise-lounge*, with pillows covered in raw silk will add to the comfort of the room.

The colors chosen for the covers of these pillows should be in pastel tones of green, rose and old blue, together with some of brown exactly matching the wall covering. The heavy central table, some built-in bookcases, and a lamp of bronze with spreading green shade will go far toward making a very livable and attractive room.

For your bath, I would suggest that you paint the rough plaster in oils in shade of dull green, rather light in tone. For the cement tiles, I recommend Supreme Wall Enamel, which makes the best finish that can be used on a bath-room, as it is impervious to heat and moisture. The woodwork should all be treated with an enamel finish also in ivory white. The floors in both rooms to be treated with a floor finish which shows a soft polish and resembles wax. The bath rug should be in shades of green and white. The curtains at your bath-room window should be of green raw silk matching the color of the walls.

EDITORIAL COMMENT



THE EDITORIAL DEPARTMENT

THE ambition and intention of the Editorial Department of HOUSE AND GARDEN for 1907 is, that the magazine shall prove itself the most helpful and practical monthly in America. Nothing short of this will satisfy us. The high standard of artistic merit will be equaled by the entirely practical and serviceable suggestions offered.

The man who is about to build himself a home will find in these pages a selection of plans, with photographs of the completed house and general estimate of cost. This applies equally to the mansion and to the simplest cottage. The proper and suitable setting of these houses will be considered by leading authorities on Landscape Gardening and Garden Culture. The needs of the woman with little money to spend on her house will be as fully canvassed as the requisites for the decoration of the most costly residence.

Among other good things, the February number will contain the following articles:

A CALIFORNIA HOME AND ITS GARDEN

Mr. Charles Frederick Holder, author of "Life in the Open," "Among the Florida Reefs," "Isle of Summer," and many other delightful books, supplies an article descriptive of a characteristic Southern California home and its surroundings. Since California has evolved an architectural style of its own in the past few years, which is being largely copied (though in modified form) in other parts of the country, the text and illustrations of this will be especially timely. The houses in this semi-tropic land are necessarily of a style which compose well with the beautiful setting of flowers and shrubs and also meet the climatic conditions of the country though adaptable to other localities.

A ROLAND PARK MANSION

The stately Ellicott House, Roland Park, Baltimore, Maryland, will appear in this number beautifully illustrated as to the house and its formal gardens. This will be the first number of a series presenting residences of leading architects in America which will appear from time to time in the magazine. The home of Mr. William Ellicott, of the firm of Ellicott & Emmart, Architects, Baltimore, is in Roland Park, and in offering it, we feel it represents the best type of its kind.

AN ECONOMICAL SUMMER HOUSE

Mabel Tuke Priestman will tell interestingly of "A FARM HOUSE ECONOMICALLY FURNISHED FOR A SUMMER HOME." In this article she describes that which has been actually accomplished and supplies interesting photographs, together with practical directions as to how the attractive results have been obtained.

WALL DECORATION

In compliance with many requests, it has been decided to publish in full an address delivered in September at the Conference on Home Economics held at the Lake Placid Club. This paper treats of wall decoration in all it means to a successful house. As presented at the Conference, this was illustrated with samples of wall covering harmoniously combined. An attractive plan of a small house was shown and the wall covering and wood finish for each room fully illustrated by the combined materials to be used. The proper sequence of color used in adjoining apartments was carefully considered. Reproductions of these schemes with full description of each will be given in the February number.

QUAINT SOUTHERN HOUSES

Throughout our Southern States in sections often out of the beaten track of travel, are very many beautiful old homes of antebellum days. Under the caption of "QUAINT HOMES IN THE SOUTH," fully illustrated descriptions of the choicest of these will be published. Many will have historic interest and all present a type of architecture peculiar to that time, and the Southern States; these will be of extreme interest.

PLANNING A COUNTRY HOUSE

To the man interested in the planning and laying out of a private country estate, the article from Richard Schermerhorn, Jr., Civil Engineer and Landscape Architect, will be of inestimable value. The entire work on the estate from the beginning to its completion is covered in this article which is written in a style entirely free from technicalities. In concluding his paper Mr. Schermerhorn says: "It has been the writer's object to describe as briefly as possible the most important of actual conditions encountered in the development of the average country estate, and the practical considerations to bear in mind."

AN ENGLISH CASTLE

Fanny Acland Hood contributes a description of "DUNSTER CASTLE," one of the most beautifully and romantically situated places in England. "There are few places in England which contain so much of antique material with so much natural beauty of situation and scenery and where the old and new are so harmoniously brought together."

GARDEN CORRESPONDENCE

We feel that our readers will be pleased to know that W. C. Egan will have charge of the Garden Correspondence. Mr. Egan's articles, which have appeared from time to time in these pages, have aroused very general interest. He will answer fully and practically all questions as to the planning, planting and successful growing of a garden, together with all that pertains to the cultivation of flowers, shrubs and trees. A correspondent writes from Wyoming in regard to the help he has received from Mr. Egan: "In trenching this fall, I followed Mr. Egan's method and have found it easier than any way I have ever tried before, and I want to say right here that his letters have been of more use and value to me than anything I have been able to get from books, and I have a great many on the subject of gardening. I have always been able to read between the lines of his letters and they give me those little things which in the total make successful gardening knowledge. The books tell all about the big things which have no place in the small property. The rich man of the large estate can afford a competent person to lay out and maintain his premises. Therefore, I think I am of the great class who need such help as Mr. Egan gives."

All correspondence concerning architectural matters, the interior decoration and furnishing of the house or of gardening will be answered fully in the Correspondence column. Address all such communications to the Editor. These letters and the solving of the problems they offer will make interesting reading for all.

House and Garden

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"SUNNYCREST"

THE RESIDENCE OF ROBERT J. BURDETTE, ESQ.—PASADENA, CALIFORNIA

House and Garden

VOL. XI FEBRUARY, 1907 No. 2

"SUNNYCREST"

A SOUTHERN CALIFORNIA HOME AND ITS GARDEN

BY CHARLES FREDERICK HOLDER

THE traveler in the United States, particularly in the country and in many suburban districts of the Middle West, often wonders at the lack of originality in the homes and gardens of the people. The architecture is ornate, tremendous, commonplace, and there is little in the average small town, East or West, to commend itself to the artistic mind. The writer has wondered at this and considers it can hardly be prevented. In new towns, settled by pioneers, there is often a lack of taste and money. Every man is his own architect and crude ideas run riot. In towns of a better class the evidence of the carpenter, who imagines he is an architect, is found, and it is only when these towns



A SCREEN OF FLAME AND SKELETON TREES

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ALL THE WORLD SEEMS TO HAVE BROUGHT TRIBUTE TO "SUNNYCREST"

grow and attain age and artistic settlers that the effect of the landscape artist and the real artist architect begins to be felt. Nature always lends herself as an aid to the artist, this being especially true in Southern California where peculiar conditions hold, particularly in the fast-growing city of Pasadena, at the head of the San Gabriel valley.

This city is hardly thirty years old. The locality was a semi-desert in summer, covered with greasewood and chaparral; to-day it is one of the most beautiful places in the country, having all the evidence of age and maturity which a remarkably rapid growth can bring. The beautiful photographs, by Hance, of the home of Mr. and Mrs. Robert J. Burdette, which illustrate this paper, emphasize this, as twenty-one years ago "Sunnycrest" was a barren, weed-grown hill, given over to gophers, tumbleweed and native grasses. Then it became an orange grove, and a fashionable and attractive avenue crept through the groves at its feet, and the hill in the course of its evolution became too valuable to raise oranges upon, and finally became the home place of Mrs. Burdette, whose taste and originality are seen in all its beautiful lines and in its many nooks and corners.

Few places in America have an architecture that is *sui generis*, and throughout the land Colonial, French, Old English, Flemish and Dutch fancies are combined to make the towns and cities what they are; but in Southern California it is different. Here is a pronounced and peculiar architecture. The old Mission Fathers blazed the way into its valley from the South, and their ideas being purely Moorish, they built all the missions along these graceful and beautiful lines; arches, red and yellow splashes of color, tiles suggestive of Spain and the Moors, features restful to the eye and senses.

The architecture is not for the eye alone, but is pre-eminently practical. Southern California is a semi-tropic country, so far as its flora is concerned. Warm weather may be expected from July to October, though it can be said not so disagreeable nor intense as the humid weather of the East. In winter the nights are cool, with occasional frost, therefore it is necessary to keep both cool and warm, hence the adobe, which the early Mexicans conceived out of the exigencies of the situation. The adobe mud, found in various parts of the country, is made into bricks and houses built with walls often over two feet in thickness. The roof is of tiling, and the result is a cool house in summer and a warm one in winter; in a word, heat and cold are shut out and kept out.

The old missions were all built of adobe, and the modern Moorish or mission house of Southern California is a practical adaptation of the idea, eminently satisfactory. Instead of adobe, stucco or plaster is used, and when painted in rich yellow, orange or red hues it adapts itself in a remarkable way to the bright sunlight, the blaze of color that is a characteristic feature of Southern California.

"Sunnycrest" is a typical home of this kind. The house is essentially Moorish in its design, is an adaptation of the so-called mission style, the Moorish, with a very important addition, "American comforts." It stands on a sightly hill commanding the San Gabriel valley, and has an outlook, a setting which gives it scenic rank among the most beautiful spots in America. The house faces the west ridge of the San Gabriel valley, which is environed by low spurs from the main Sierras. It overlooks a deep cañon—the Arroyo Seco,—a river of fragrant verdure, which sweeps down from the mountains, bringing the breath of the forest and its trees into the very city. To the north and east rise the Sierra Madre, a grim wall of peaks and ranges, rising from six thousand feet at Pasadena in Mount Wilson to eleven thousand feet in Mount San Antonio, thirty-five miles distant. This range is thirty or forty miles wide, a marvelous jumble of ranges and peaks, cut by myriads of cañons which pour their brooks and streams down into the San Gabriel valley and across it in winter to the sea.

In summer from "Sunnycrest" the range lies in a golden haze, the peaks bare, but in winter, when the valley runs riot with flowers, when the slopes are aflame with the golden Eschscholtzia and countless flowers, the range is often white with snow down to the three thousand-foot level, and one of the most remarkable panoramas to be seen in any land is presented—winter and semi-tropic summer face to face. Yet the valley is redolent with the perfume of flowers and the harsh breath of winter rarely gains the ascendency. So from "Sunnycrest" the eye rests on banks of snow, great trees bowing beneath its weight; sees it rolling up the north slope of San Antonio to the summit, then in gigantic wraiths, whirled off over the valleys with their groves of orange, lemon, grapefruit, olive and numerous other trees. The eye rises to snow banks, and drops upon flowers; it encompasses all zones. Yet in the gardens of "Sunnycrest" on this winter day it is snowing; but the snowflakes which cover the ground are orange petals, whose fragrance blends with the perfume of California violets and fills the air. Winter is there, not five miles away, and one may reach it on the mountain road in an hour and don snow-shoes and enjoy the delights of winter even to a sleigh ride up the trail to the summit. But to reach it one is forced to pass through groves of ripening oranges, strawberry patches, and a region that is the garden spot of the world in the luxuriance of its growth, the splendor of its floral offerings.

As I write, the gardens of "Sunnycrest" are before me, being but a stone's throw from my own



A GLIMPSE OF THE LAWN FROM THE VERANDA



CHARMING VISTAS THROUGH THE ARCHES



SMALL PLANTS AND ORANGE TREES OF MANY VARIETIES

home. The house, with its red-tiled roof, its wide and extensive verandas, its picture-like windows and succession of Moorish arches, surmounts the hill, and reaching away from it in several terraces and sloping gently to the avenue on the east, and to the Arroyo to the west, is the garden, truly a modern Hesperides, and one to delight the eye of garden lovers of all degrees and tastes. Its strong feature is its variety. You may rest the eye on portions that are in strict alignment, while beyond in the opening, flowers run riot of their own will. I see nodding over the fence, formed of countless roses, the Eastern goldenrod, in tints of burnished gold, ten feet high, here a giant, and in vivid contrast clumps of South American pampas grass, cream-like and beautiful.

In the south series of terraces are flowers and plants from almost every land; splendid masses of rare cannas in tints of gold, yellow and vermilion, and all the minor plants, seen in hothouses in the East. Near the porte-cochère are beds of the large California violet and all known varieties. Here a second fence protects the drive and is made of the sweet pea, back of which is the rose garden; not the seasonal garden of the East, but a perennial one in which roses bloom the year around and where the choicest varieties can be found.

Perhaps the feature that would make the strongest impression upon the stranger who might stroll through the "Sunnycrest" garden in winter, would be the variety of plants; forms which represent almost every clime. On the lawn are two fine specimens of *Sequoia gigantea*, five hundred miles from their home in the Sierra Nevada, where the only grove of this tree in the world is to be seen. These two trees attract immediate attention. Their trunks are sturdy, pillar-like, the tree having a pyramidal shape suggestive of great age and the power to resist the elements. Near-by is the redwood, *Sequoia sempervirens*, which forms the great forests of the Coast Range, and with it are firs, pines, larches, and cedars, from many different localities.

Beautiful in its mathematical precision is the Norfolk Island Pine of the South Pacific, the whirls of branches being thrown out at certain distances, the tree ornamental in every way. Not a stone's throw away is an English holly with its bright berries; graceful trees from the Nile, the famous thorn tree from Palestine, in fact, almost every known land is represented by trees, from the eucalyptus of Australia to the Indian bamboo, and from the cork of South America to the pine of Norway. Reaching down to the avenue are orange trees of many varieties: the Washington navel, seedling, the pomelo, lemon, lime and Japanese oranges or cumquats, and the thin-skinned oranges from Tangier. Here are walnuts, pecans, chestnuts from Italy, figs from Smyrna, loquats from Japan, Chinese nuts; trees that hail from Africa and the Nile, and everywhere palms of great beauty, ranging from the giant fan palm of the American desert to the date from Cairo, and many more famed for their grace and beauty.

The palms of "Sunnycrest" give it an essentially tropical appearance, which the big South American and Abyssinian banana trees, the dragoon palm or yuccas intensify, yet but a few feet distant are American apples, pears, cherry trees; in fact, were it possible for trees of all climes to meet in convention, the assemblage on this hill would well represent it.

Near the large trees are numerous small plants of variety and beauty, huge African lilies, the great wild tiger lilies of the Sierra Madre, wild shrubs of various kinds, century plants, some in bloom, with gigantic spikes twenty or more feet in air, rows of yuccas or Spanish bayonets, which bloom in the summer and dot the Sierra Madre with their pure white clusters which fill the air with perfume.

Leaving the front lawn, which is of *Lepia*, a new lawn plant, the stroller enters the front of the terraces, along which the pathway extends, environed by myrtle, honeysuckle, ivy, and flowering plants, which shut out the house and grounds, rare roses, scores of flowering shrubs, azaleas, masses of delicate ferns from Hawaii, China, Japan and the Orient, massed with giant brakes from the California Sierras, but from which rise graceful palms, which find congenial surroundings in Southern California.

There is a constant change with which to regale the eye and other senses, and everywhere roses, for this is, *par excellence*, the land of roses, from the huge Paul Neyron to the delicate and diminutive forms, and from these of delicate tint to the blazing splendors of the Gold of Ophir which covers trees, and forms literal bowers of color; indeed, the north line of "Sunnycrest" is a fence of red roses that alone in almost any land would create a sensation.

Climbing to the next terrace the eye rests upon masses of white and red oleanders, azaleas, clumps of brakes and rare roses, forming a maze of fragrant verdure from which rise sago and other palms, whose leaves rustle musically in the soft wind, while from the adjacent pines of Oregon comes music of another kind—the laughing of the wind through the needles, the moaning of the distant sea.

All the world seems to have brought tribute to "Sunnycrest" in fruits and flowers, and in the center at the summit, above the last floral terrace, staged between great trees—pines, eucalyptus and acacias,—stands the house with its spacious verandas on two sides, large wide out-door rooms, after the agreeable fashion of the country, suggestive of the genial hospitality of the home. From here one

looks through Moorish arches, and obtains a new and charming vista from every point of view. Perhaps it is beneath the old Mission bell; out through the eucalyptus trees, or through the branches of the flame and skeleton trees, or over the breadfruit and Irish buckthorn. Everywhere lofty snow-capped mountains, orange groves, ridges of green hills, stretch away, completing a picture, rare in any land beneath the sun.

It can be imagined that "Sunnycrest" has interior charms as well. It is one of the purest Spanish houses in the valley, its lines attractive and to it the mistress has lent her artistic tastes. The living-room suggests the orange, the deep yellow of the lower walls gradually paling as it ascends. In the reception room the idea of the apricot is carried out with delicate tints. The guest rooms have other schemes, while the library is perfect in its splendid Moorish finish and ornate decoration. The dining-room is modern Spanish, if the term can be used, being furnished in Santa Barbara Spanish leather work. Withal, "Sunnycrest" is essentially home-like; this charm is nowhere absent. It has the formality of a great place, yet its garden softens the lines, and as a whole, it is the embodiment of all that would seem desirable in this land of the afternoon.

Practical Features in the Development of a Country Estate

By RICHARD SCHERMERHORN, Jr.,

Civil Engineer and Landscape Architect

THE esthetics of country estate development have been treated in numerous articles, recent and long past; as also there have been exceptionally thorough accounts of the work accomplished through horticultural aids in the rendering of landscape effects and general pleasing conditions. It is, however, particularly noteworthy that there has been little space given to the practical points concerned in the building of a private estate, and it is the purpose of this article to dwell upon the subject mainly from this latter standpoint.

We have to consider a tract of say 500 acres, of rough and undeveloped land except for a portion which has been used for farming purposes. The country is hilly and fairly wooded. The owner engages a landscape specialist and arrangements are made for the immediate use of his services. We may now follow the successive steps and important points toward the object in view, i. e., to make of this wild tract of land a property which shall in the first place be habitable and with all means furnished for personal convenience; in the second place, which shall be rendered attractive and pleasing to the eye; and in the third place, which shall contain all requisites for amusement and recreation.

The boundary lines of the property are first carefully surveyed and the building of a substantial fence following these lines is commenced at the earliest practicable moment. This provides a barrier against all trespassers, many of whom, however uninterested they may have been in the property in its former condition, are always greatly delighted to pry into matters concerning the actual work of construction. A careful topographical survey is next in progress, and if the landscape man can personally participate in this, so much to his advantage in the matter of a careful study of the property. The survey gives at the outset a chart of the land, every feature of which can be studied in detail. Plans can thus be drawn intelligently and a full economy provided for, while artistic features can be studied thoroughly instead of half-way guessed at. An economy derived from the proper planning of even a few hundred feet of roadway through the use of such a survey plan will often save in excavation the cost of the entire survey.

The first step toward the actual execution of the work will consist in establishing the correct location of the house. It is by all means wise to set the house at the highest elevation for purposes of wide range of view, but other considerations must also be observed. It is often the case that a house will be placed upon an extremely high ridge without ever considering the proper means of approach, and as a result the driveway is constructed with grades which necessitate not only an enormous expenditure for excavation, but the roadway will furnish, from an artistic standpoint, an ugly and unprepossessing appearance. Care must be taken also to locate the house with due regard to its position governed by the

actual boundary of the estate. While it is not necessary to place it in the exact center of the property, its location should not be fixed so that it is at extremely unequal and varying distances from the main highways and the principal points of interest on the estate. Also while it is satisfactory to observe an unobstructed view of the countryside from all sides of the house, it should be remembered that a house thus situated is exposed and open to all the elements. Therefore, if the house has a southerly exposure and the view is fairly open on the east and west, it would be more satisfactory on the whole if it were set somewhat below the crest of the hill on the north, as the side being the most severely affected by the weather.

It is not an unusual practice when having selected the site for a house to cut and clear away everything around it within a very considerable radius, and then to create an entirely new condition by planting and grading to certain carefully defined lines. In many cases this idea can be carried to the extreme. As stated, a house should not be left entirely exposed to the weather, even if plans will ultimately develop means of protection. If the house is located in a forest or thick grove of trees, it is generally sufficient to clear away only a portion of the timber leaving certain portions to act as windbreaks on the sides most exposed. Then when the newly planted trees have matured, the older ones can be destroyed as may be seen fit. This matter of windbreaks is very important and can be considered on other portions of the estate as well. The success of a garden or cultivated fields may often depend upon the proper protection of the same against the elements.

Assuming that it is necessary to locate the house also with some relation to the main driveway, the latter becomes the next subject for consideration. By studying the topographical plan, the course of this road is determined and it is preferable to build this as soon as work on the house is in progress. It is unwise, however, to do more at first than to place the road in just such a condition as will serve for ordinary use as the constant heavy traffic during construction periods will necessitate a refinishing of the road at the end of the work in any case. At the same time, a spot can be selected for the establishment of a nursery, as during the road construction and the work of clearing for the house, it will probably be necessary to remove much material which would be desirable for planting purposes in different parts of the estate. It is always well to save such hardy forest trees as dogwood, oak, hickory, spruce, pine, etc., of such sizes as can be transplanted readily and are of proper proportions. This nursery can be added to considerably during the course of further construction and much use can be made out of other material which otherwise would have been destroyed.

Progress thus far, the development of the estate is now considered in a general light and the remaining features are studied out carefully. A service road is planned with an entrance and course quite distinct from that of the main approach. Intersecting and branch driveways may be constructed traversing other parts of the estate. Means for a water supply are developed. A mountain brook will often furnish a satisfactory source for this latter, with hydraulic rams delivering to a tank set at an elevation sufficient to furnish adequate pressure for the requirements of the house. Under different conditions a deep pipe well, connected to a windmill or a small steam or hot air pump, will afford other means of supply. A complete pipe system can then be instituted to reach all points of the estate.

While the practical points are being considered, it will be necessary also to give attention to the drainage system. The roads will be failures unless careful drainage is provided for, while the territory in the vicinity of the house must be just as carefully treated. Lowlands or bogs in the neighborhood of the dwelling should all be drained as far as possible as the annoyance or sickness which is apt to arise from the presence of such makes an expenditure in this direction very worthy. By careful study of the plan as a whole, the drainage from all these parts may often be combined, and delivering to some particular location it is often possible to use this surface water to form a lake and thus add to the attractive features of the property. In districts where there is no drainage to brooks and streams, ravines and hollows in the woods are serviceable for collection areas if located at a sufficient distance from the roads and dwellings.

In matters of sewage disposal; a man of moderate means may be excused for not going any further than the construction of a cesspool, but in the case of those who can afford a large enough house to make the question of sewage a considerable item it is shortsighted not to arrange for a system which can be made wholly unobjectionable. There are several different methods of sewage disposal entailing varied cost, but one which is simple and very satisfactory is that generally known as the Waring system, which provides for the collection of the waste in a septic tank located at a short distance from the dwelling, the liquid matter being siphoned off automatically into a disposal field through open-jointed tile pipe, where it is allowed to filter through the soil and is also partially absorbed by the atmosphere. What material is not siphoned off in this manner is drawn off through another pipe line whenever necessary. The disposal field requires only a very small area, depending upon the size of the house and character of the soil, and a suitable location for this can generally be chosen with little difficulty. The appearance of the soil is not affected other than that a richer verdure is produced. The settling tanks can be screened from view by thick planting, thus rendering

them unobtrusive. The cost of such a system amounts to a very small item compared to the general expenditures required on an estate of substantial character, and it obviates an objectionable feature which would otherwise be in distinct evidence.

The location and building of the stable is probably the next object of interest. It is found convenient to place this at a distance far enough from the house to do away with the undesirable features arising therefrom, but not so far as to destroy the continuity of relation which should exist between these two buildings. It may also be found necessary to remodel and improve the entire group of farm buildings and this is provided for at an early date. The lodge house and entrance gateway have been designed with their fitting relation in architectural features to the other important buildings although their location has been decided at the time of the planning of the main driveway.

Having thus disposed of the principal features requiring attention from the actual standpoint of health and comfort, plans are now made to cover the requirements for amusement and recreation. The character of these accessories will depend upon the taste and pocketbook of the owner. He may be of a domestic nature and take particular interest in a superior dairy, chicken farm, cattle raising or in a flock of sheep. He may otherwise possess sporting proclivities and keep a stable of thoroughbreds and build a private race-course on his grounds. He can also establish kennels and rear prize-winning dogs, can enclose a portion of his estate and stock it with deer and game. He can build a fish-pond and use this to his heart's content. A golf course, polo field, tennis courts and the like will appeal to the athletic side of his nature. The construction and development of these particular sources of recreation all play their part in the building of a substantial country estate. As they call for work of a very special character and as they are probably not in sufficient general use to command popular interest, they may be omitted from this discussion. The gardening and horticultural features of the estate, however, will always claim consideration second only to those of the actual needs, but these have been treated upon so frequently through other sources that there is probably little information concerning them which can be brought forth to suit the ends of this article.

There are a few points, however, which are particularly important in connection with landscape effects, which should not be omitted. Probably the most important is the development of the grounds in the immediate neighborhood of the house. It is safe to say that this treatment should depend almost entirely upon the character or design of the house. Some houses are so executed architecturally that a formal garden is actually a part of the design rather than an accessory, at least in some cases it should be. Other houses are so planned that a garden with straight lines and clipped hedges in close connection with it, is entirely out of place, and a broad rolling lawn with well-judged plantings of trees and shrubbery in commanding places, furnishes the most satisfactory solution.

The successful architect or landscape architect is one who can merge the house into its natural surroundings in such a manner that one may practically seem to "grow into" the other. Most estates are deemed incomplete however without this formal garden, and if the character of the house does not justify the building of one in connection with it, there are certainly other parts of the estate which may be suitably adapted for the purpose.

In the case of driveways, there are numerous points to consider from the landscape point of view in the construction of these. The standard methods of highway construction should only be observed in connection with the durability of these roads. It is preferable that the general course of the road be curved and irregular and it is better to avoid geometric lines. The lines of the most successful of these driveways have probably been laid out by means of the eye alone, although this is apt to cause some embarrassment if it is necessary that the work be executed by contract. Attention should also be given to the banks and side slopes of these roads. While it is an expensive method to grade these slopes so that they may appear to coincide as nearly as possible with the adjoining contours, the effect obtained by attending to this is well worth the extra cost. Sometimes this can be accomplished in too harsh a manner and the sides of the road will present too strong a contrast in regard to their smoothness and lack of forest vegetation as compared with the territory beyond.

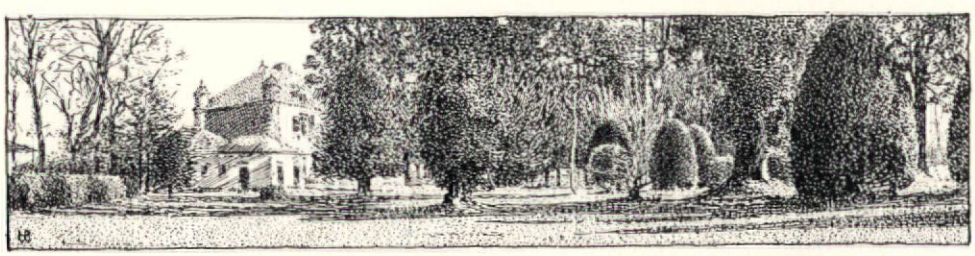
This can be overcome to some extent by means of judicious planting. There is another point to consider in developing the profiles of the roads. Standard highways are generally built with little attention given to abrupt changes of grade at any one point; as, for instance, the condition which may be encountered when a grade of 1% intersects a grade of 6%. These grades may be merged and the abrupt angular deflection obviated by planning an easy connecting vertical curve at the proper points of tangency. The appearance of the road is improved greatly by careful attention to these features.

It is frequently found necessary to build retaining walls along the course of roads where steep side hills are encountered. It is probably best to avoid the construction of these retaining walls where possible, and to cut and fill to an even slope, but this cannot always be regarded on account of cost of same. Masonry walls are apt to assume a harsh appearance against a generally quiet landscape, but this appearance may be softened considerably by planting

trailing vines and creepers at their base so that in time they will be entirely covered. It is often very desirable to build a bridge over some stream or intervening gully. It is particularly necessary in designing this bridge to pay close attention to its appearance as well as its rigidity. If the country is rocky, it is very effective to construct the bridge out of this local stone. If none of this is to be obtained, a bridge of rough-dressed timber will serve the purpose as well, if it is designed in a most informal manner. As the road nears the main dwelling, it is particularly important that the approach shall conform in character to the surroundings of the house. If the house is formal and stately, a straight avenue leading in a rectangular direction to the main axis and planted on both sides with symmetrical trees and shrubs will lead to the best results. On a great many estates an attractive effect is obtained by planning an abrupt curve in the road at the beginning of this straight avenue so that the house shall appear in the distance, only after this turn is made. In the case of a less pretentious mansion, the road should follow the contours of the land as nearly as possible and be constructed with the greatest tendency to natural effect. Take also in consideration a road which is built through a continuous stretch of woodland. Such a drive will often become monotonous, but if it is possible without unreasonable expense to clear away portions of the forest at varied intervals so that occasional open spaces or meadows may be produced, a much pleasanter drive is afforded. At least it should be possible to cut through certain portions of the woodland so that vistas are obtained leading to the open or to objects of particular interest. Similar principles may be followed in developing the estate in general. Scenery can be planned technically so that well-defined attractive results can be realized.

Some owners enter in upon the project of building their estate with the idea of hastening its completion so that they may have it to enjoy in full without long intermediate delays and interruptions. Others prefer to render it, in the first place, merely habitable and then to work out the details at their leisure for their amusement. Considerable embarrassment is often encountered from the elaborate orders given by the owners for accomplishing a certain piece of work within a certain time and toward a certain result without considering the actual cost. Further embarrassment is also caused by the frequent haphazard mixing of the labor accounts so that the owner is unable to ascertain whether his expenses for a certain period cover, for instance, the construction of a road or the shearing of his sheep. This can only be remedied by utilizing a complete bookkeeping system in which every man's time is allotted to the actual class of work he is employed upon and all materials are charged against their actual account. When the labor and materials are supplied by the owner direct, this arrangement is distinctly to his advantage; when the work is let on percentage basis it is absolutely necessary and even when the work is contracted out in bulk it will pay the owner to keep in touch with the work in this manner. In the first case, he is enabled to ascertain just how much the individual portions of the work are costing and where to apply his attention if any of the costs are running to excess. In the second case, it is necessary as a check on the preliminary estimates and as a safeguard against careless handling of the work or presumption on the part of the contractor. In the third case, work of this character generally requires a considerable amount of per diem labor whether the work is contracted out as a whole or not. Unless the owner is prepared to follow this up closely, his accounts are not apt to be economically managed. In short, let the owner be advised that he know exactly what the different branches of the work are costing him, no matter what system of payments is employed. Otherwise, it is likely he will eventually realize how much of trouble and dispute might have been avoided.

It has been the writer's object to describe as briefly as possible the most important of actual conditions encountered in the development of the average country estate, and the way to treat them. Many of these are so well known, at least to those of actual experience in the work, that it has seemed almost unnecessary to mention them, but at the same time it is surprising to note in actual work how many of these conditions are totally ignored. Therefore, it is hoped that the general reader of this article will find at least a few suggestions which may be of value to him, and it is to this end that the article has been written.



Houses with a History

DUNSTER CASTLE

By F. ACLAND HOOD

DUNSTER Castle is one of the most interesting, as it is certainly one of the most beautifully and romantically situated places in England. It stands on a wooded, isolated hill or tor, about 200 feet high, rising from the level plain, which extends between it and the Bristol Channel and it is backed by higher hills, some wild and heather-covered, others beautifully wooded. At its foot lies the picturesque little town, with its whitewashed and timbered houses, and projecting tiled roofs and dormer windows, with the old Luttrell Arms Inn, now somewhat modernized outside but still preserving its fine oak room and gabled porch, and with the very quaint octagonal market place, built as a yarn market by George Luttrell about 1590 and still bearing the marks of a cannonball, fired from the castle during the siege of 1646.

The castle was one of the most important fortresses in the West of England. It consisted of two parts, the upper and the lower ward, due to the two natural platforms into which the hill was divided. On the flat, oval summit of the hill stood the Keep; the naturally steep sides were made so smooth that a direct attack by an enemy was almost impossible. The lower platform, about 50 feet beneath, on which was built the lower ward, is semicircular in form, the ground on the east side falling suddenly in a low cliff supported by a retaining wall, below which the slope, now terraced by paths and clothed with trees, descends to the foot of the hill. A cleverly engineered drive,



DUNSTER CASTLE FROM THE TOWN



THE GATE HOUSE—DUNSTER CASTLE

cut out of the side of the hill in later years, winds round it under a high yew hedge and wall up to the principal entrance, while on the left hand a frail iron railing seems to the nervous visitor, with a shying horse, a somewhat inadequate protection from the deep fall to the river below. The pedestrian generally chooses a shorter way, in old days the only approach and only intended for horsemen, not for vehicles; a very steep road which leads past the stables under the archway of a grey stone, ivy covered gatehouse of the time of Richard II. It is 65 feet broad, 23 deep and 45 high, with four corner turrets and connected with the main building by an ancient wall, pierced by the gateway of the lower Ward between two flanking towers, the old door of massive oak beams four and one half inches thick and held together with iron bands, still remaining.

Following this wall and passing under the castle windows, one arrives at an irregularly shaped terrace, about twenty yards wide, facing southeast, and protected from cold winds by the castle and hill of the Keep behind. This limited space has been made the most of and is laid out as a charming little garden. Here on a sunny day one can fancy oneself in a Southern climate, so sweet is the scent of verbena, myrtle, roses and mimosa, so brilliant and jewel-like the beds of geranium and begonia of every hue set in the emerald turf, so luxuriant the vegetation on the slope below, where every sort of flowering shrub is planted and where some young olives are flourishing, while a lemon tree one hundred years old planted against the wall still bears.

The charm of this sheltered corner is enhanced by the sense of elevation above the world, as one looks down over the battlemented terrace wall into the rooks' nests on the treetops below and across the green flat plain, called the Lawn, to the wooded deer park beyond and to the purple Quantocks and the silver sea and the blue mountains of Wales in the far distance, while the river, hidden from sight, reminds one by its music of the charming mill walk and the old mill and arched bridge far beneath us, and of the trout waiting for the sportsman to try his skill. Though from want of space the garden is small, there are endless walks cut among the trees on the side of the hill and seats where one can bask in the sun at any season of the year. A steep path with steps leads up to the summit of the hill, formerly the Keep, but since the early part of the eighteenth century the smooth well-kept bowling-green, with an octagonal summer-house, a border of flowers, and shady trees through which can be seen distant glimpses of Dunkery Beacon and the sea.

The first mention of Dunster is in Domesday Book, where it is recorded as the Castle of William de Mohun. It was held by that family till 1376 when, on the death of Sir John de Mohun without male heirs, his widow sold the property to the Lady Elizabeth Luttrell of East Quantoxhead for 500 marks (£3333-6-8), in whose family it has remained ever since, the present owner being able to trace his lineal descent through the said Lady Elizabeth from Ralph Paganel of Quantoxhead in the time of William the Conqueror. There is no trace of Norman work in any part of the building; it seems to have been rebuilt on the same lines as the Norman fortress in the time of Edward I., and the inhabited part of the house, in the foundations of which are traces of an older building, was transformed by George Luttrell between 1590 and 1620. He built the hall with its fine plaster ceiling and the beautiful and unique staircase with its richly carved balusters.

He also added to the outer wall a wing and a porch tower. The chief room of interest inside the castle is the gallery with its polished oak floor and cornice of the date of 1620, its fine Chippendale settees and chairs and its walls hung with very curious Italian, probably Venetian, painted leather of the seventeenth century, the skins being covered with silver leaf and in some parts glazed over with transparent color giving the effect of gold and representing the history of Cleopatra. She appears as a golden haired, fair complexioned Venetian beauty in the rich dress of the seventeenth century and we see her marriage with Antony, their riding together at the head of their troops, the death of Antony, Cleopatra's interview with Octavius Cæsar and the death of the Queen surrounded by her maidens and holding the asp to her breast. Tradition says that the ship which was bringing these hangings to England was wrecked off the coast, opposite Dunster, and the Lord of Dunster having a right to all that was cast on the foreshore, these panels became his property. On the right hand side of the gallery a door leads into a bedroom, known as King Charles's room, from its having been occupied by Charles II. when, as Prince of Wales, he resided for some time at Dunster after the battle of Naseby "to encourage the new levies." He was probably given this room as it contains a secret cupboard in the thickness of the wall with a stone seat at the further end, in which he could conceal himself should occasion arise. The last royal personage who stayed at Dunster was the present King, Edward VII., who, when Prince of Wales, came there for some stag hunting with the Devon and Somerset hounds. It must not be forgotten that Dunster Castle underwent a siege in the days of Charles I. The then owner, George Luttrell, sympathized with the Parliamentary party and held the castle for them, but when the Royalist successes seemed to promise that party ultimate victory, he thought it wiser to deliver up the castle to Colonel Windham for the King. When the tide turned and all the surrounding country submitted to the Parliament, Colonel Blake was sent with a large force to retake Dunster. For one hundred and sixty days, in spite of lack of provisions and water, did Colonel Windham gallantly hold out. A mine was sprung and a breach made in the wall but the subsequent attack failed. It was only when reduced by privation and weakness and finding that all hopes of relief by the King's troops was at an end that he surrendered and marched out with full honors of war. After that the Parliamentary garrison held the castle for five years, and during that time Thomas Prynne was imprisoned there for eight months for seditious writings, by Cromwell's orders. Eventually it was decided to dismantle the castle as a fortress, the Keep was pulled down and only the domestic buildings



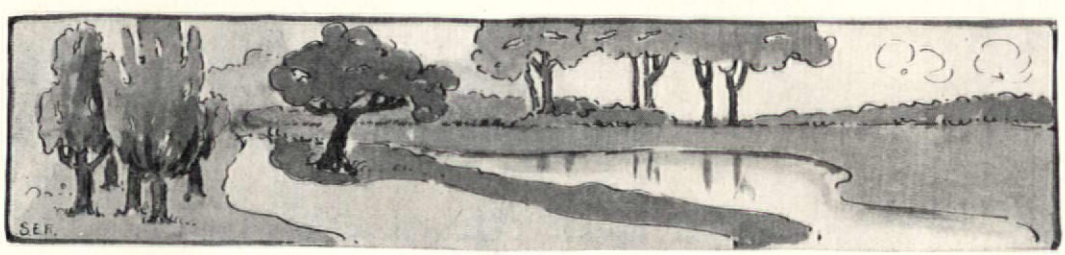
THE STAIRCASE—DUNSTER CASTLE



THE GALLERY—DUNSTER CASTLE

and the gatehouse and a ruined tower remain. The castle was largely added to in 1869, when the present owner, George L. Luttrell, Esq., succeeded, the architect he employed being Mr. Salvin, a man of great experience in such work. He added the large tower on the right hand side of the entrance, which contains offices and bedrooms, and also the central tower on the southeast terrace, but it is all so carefully and judiciously done that it is difficult to say where the old work ends and the new begins and a few more years' exposure to the weather will make it still less apparent.

While preserving the ancient character and irregular outline of the building he has not neglected the modern requirements of comfort, light and air. There are few places in England which combine so much of antiquarian interest with so much natural beauty of situation and scenery and where the old and new are so harmoniously brought together.





"Melrose"

Quaint Houses of the South—I

COLONIAL HOMES OF NATCHEZ

By E. E. RONIM

SURROUNDING the town of Natchez, set high above the "Great River," in the wooded hills of Mississippi, are many Colonial houses, most beautiful in situation and architectural detail, which are attractive alike in picturesque beauty and in historic interest, woven in romance and "tradition, the elder sister of history."

Settled in 1700 the Chevalier Du Ponti founded this "City of the Bluffs." There ensued years of conflict with the Indians of the Natchez tribe, sun-worshipers, vigorous and well equipped. The ruins of old Fort Rosalie, in the peace of to-day, crumble and fall to the "Father of Waters," gurgling and eddying at its base, giving no sign of the fearful massacre from which so few of the white settlers escaped. As time passed the country was occupied by the French and Spanish governments alternately, and this locality began to develop and to assume a social and ethical character that distinguished it in early days and left its imprint upon the homes that followed and still exist.

In 1789 the Spanish governor, Grand Pré, built the first mansion of the locality as the post of government, signifying by its name, "Concord," the kindly feeling existing between the citizens and the officials; but showing by its feudal plan that the possibilities of attack had been considered, all possessions being placed under one roof to make them invulnerable to the enemy, the stables being on the ground floor, while the government and domestic apartments were above. As necessity for such a stronghold passed, the succeeding governors made additions to the massive structure. Circular flights of stone steps were erected leading to the second floor, colonnades supported the addition of a wide overhanging roof and gallery—the new style of architecture introduced from the colonies and well adapted to this climate.

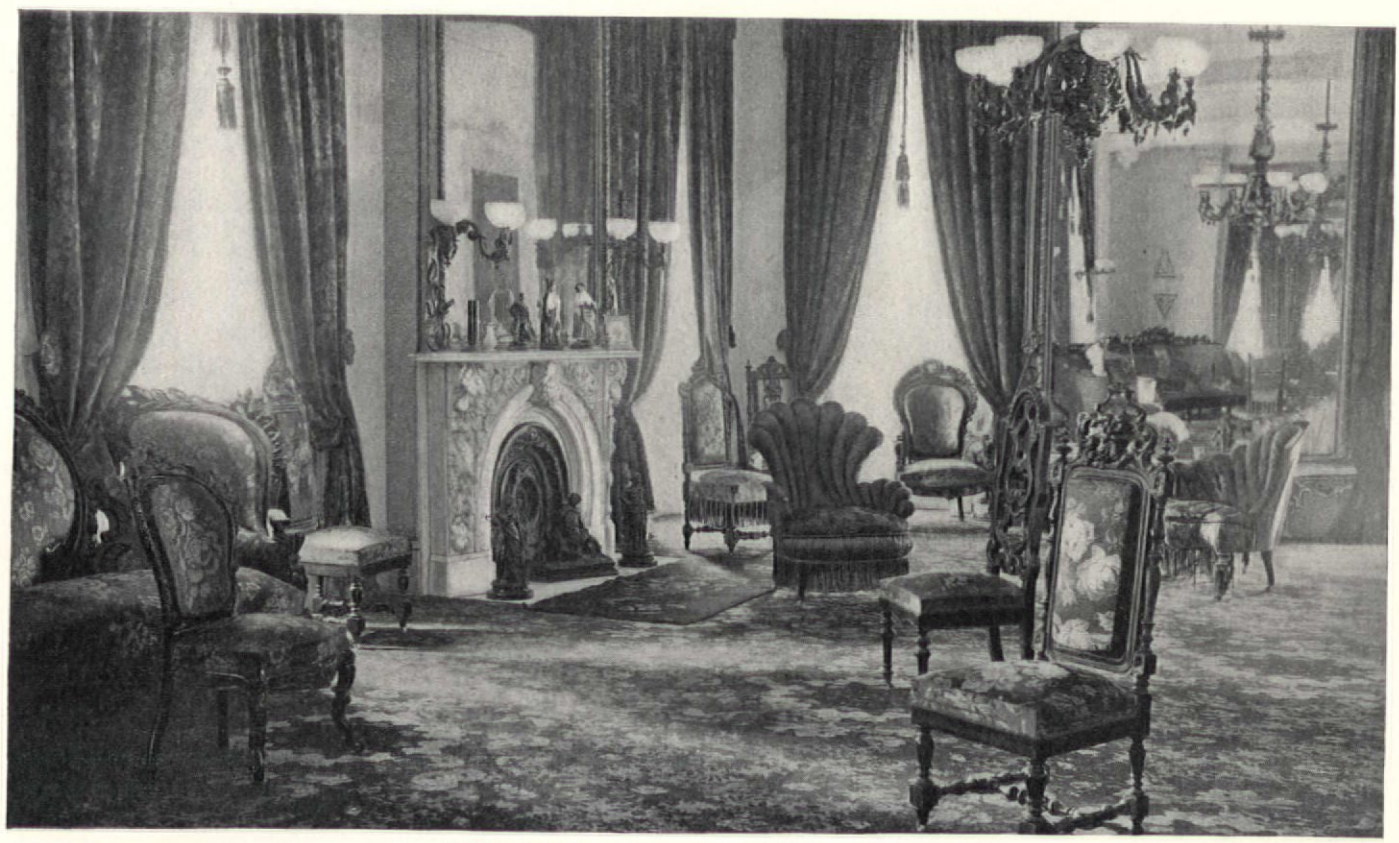


"CONCORD"

A few years later the house known as "The Forest" was built and following in rapid succession there grew in the now prosperous country a circlet of beautiful homes immediately outside the township of Natchez,



"STANTON HALL"



DRAWING-ROOM—"STANTON HALL"



"ROSALIE"



"MONTEBELLO"



"MONMOUTH"



"STANTON HALL"

situated in extensive parks, each owner trying in good-natured rivalry to have more of the beauties of nature and cultivation than his neighbor, resulting in grounds laid out in formal groves, hedges and gardens rioting in azaleas, camellias and cape jessamine for outdoor luxuriance and in hothouses for less hardy flowers and fruits under glass.

The most notable features of the stately Colonial mansions are great brick columns of Doric, Ionic and Corinthian mould, and as no two of the buildings are on exactly the same plan, Concord, Arlington, Auburn, Melrose, Montebello, Rosalie, Monmouth, Devereux, Dunleith, Homewood, Gloster, Richmond, Stanton Hall, etc., have the distinctive charm of individuality, only the general effect being somewhat similar, like people of the same generation.

"Arlington," of brick, with stone facings, that were imported, having been brought to Virginia and then here, is one of the earliest, the spacious entrance hall is used as art gallery and ballroom, the beautifully carved doorways and fantail transoms, giving quaint effect, the walls hung with old-world paintings, bronzes and brass armor plates, making a picture-setting for a ball. At the right is a drawing-room in sunlight brocade, lit with myriad candles in brackets on the side walls, that shed a soft light on the objects of art in marble and bric-a-brac. Beyond the drawing-room is the library of eight thousand volumes, the book shelves running from floor to ceiling in this spacious room, lighted by windows set between the book shelves. Across the hall is the dining-room, a morning-room and side hall, where the stairway runs to the floor above, planned on the same broad lines in hallway and off-lying bedrooms.

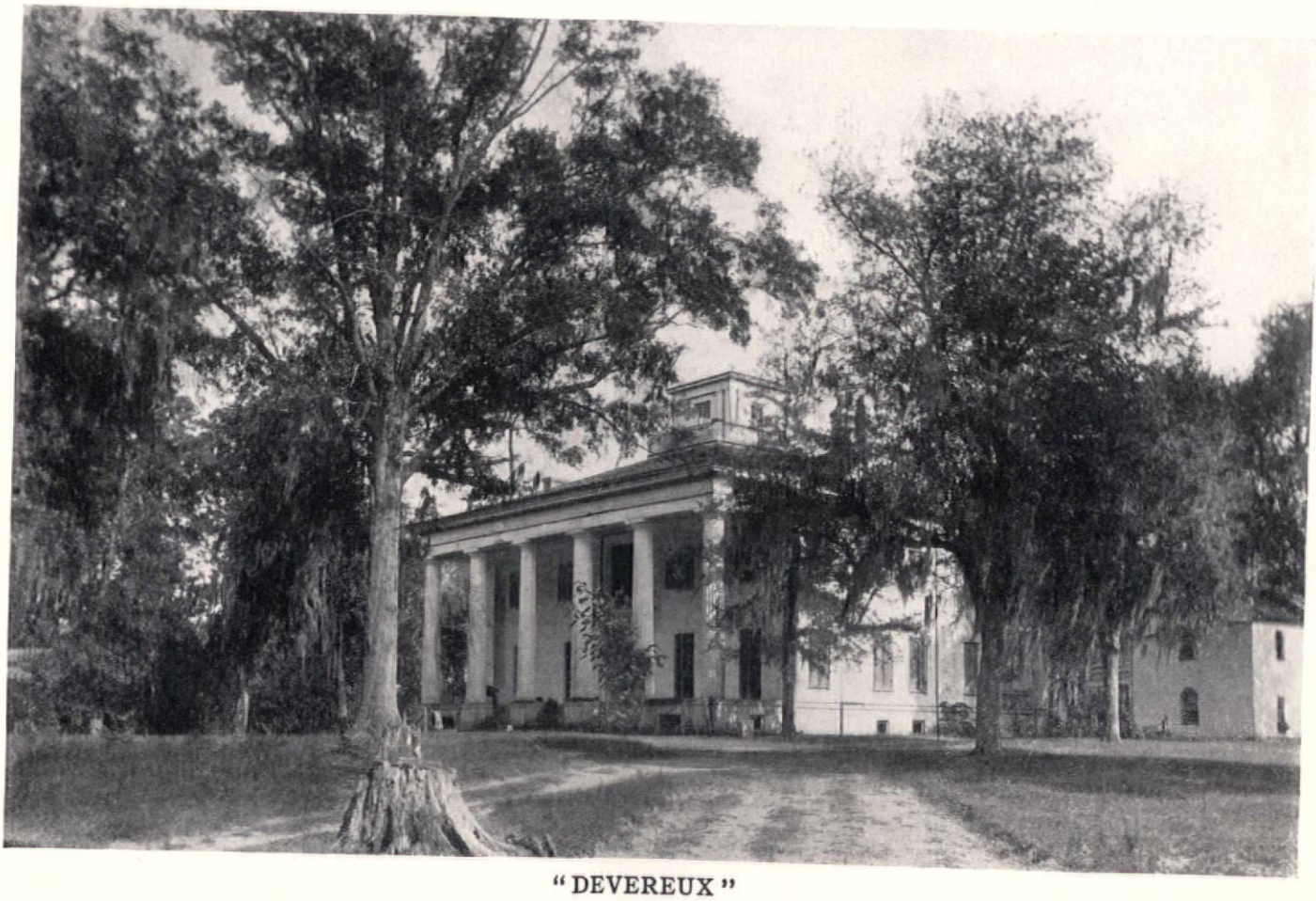


DETAIL—"STANTON HALL" PORCH

At "Auburn" the spiral stairway is a unique feature of that period of architecture, as are the cross halls at "Homewood." Only the brick pillars of "Montebello" are left to give outline of the vast dwelling that burned several years



"DUNLEITH"



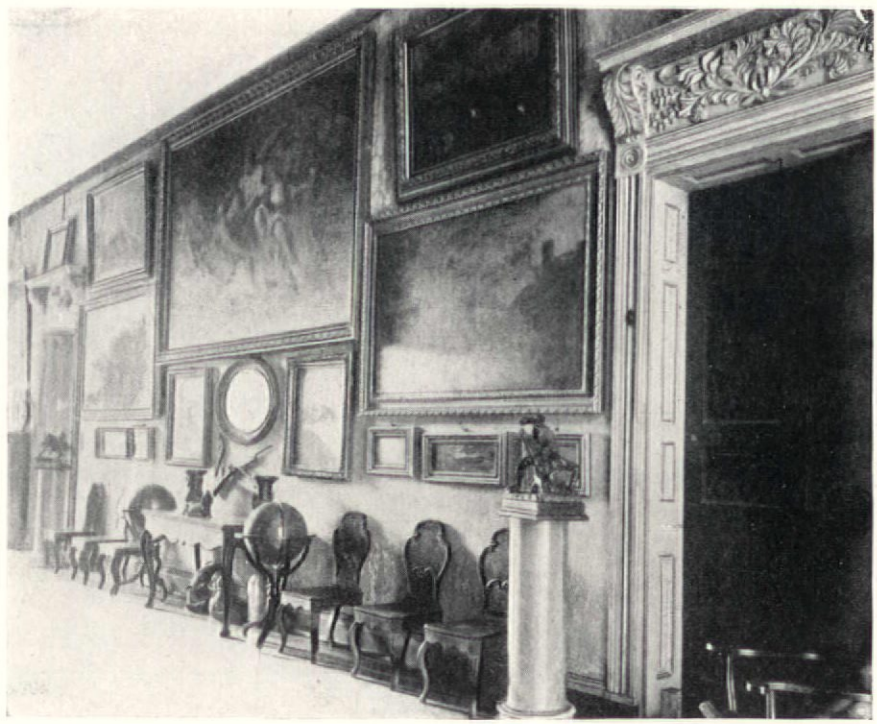
"DEVEREUX"

ago, three rooms deep, with immense galleries running on the four sides of the building, supported by the usual white columns. Filled with art treasures as it was, it is now in ruins.

"Monmouth" has a square effect of columns in striking contrast to the round pillars of this vicinity; these and the façade of the west front and slate floored porticos are uncommon here and suggest Spanish origin and may have been adapted by the hero general, who owned Monmouth, from the buildings of Mexico where he won distinction in the war. Here the well-filled library is of interest. Situated in a separate wing, uninterrupted quiet is secured the student.

"Stanton Hall" is a splendid specimen of the more modern of these homes, the immense space of the halls, music-room, and living-rooms, the high ceiling and great doorways with carved facing, the carved marble mantels and bronze chandeliers give perfect finishing and impressive dignity to this great edifice, situated, unlike the other homes described, in the heart of the town and together with its surrounding park of live-oaks and shrubberies, occupies a "city block," the approach through enormous iron gateways making an appropriate setting.

No less interesting are the furnishings of these homes, lavish and beautiful, though differing more in periods than in the architectural designs. The straight lines and plain surfaces of Colonial mahogany giving place to carved mahogany, Sheraton and Hippelwhite, followed by modern French carved and gilded settings of the late fifties. Blended with these in some instances were tables of inlaid Italian marbles, Doge's chairs, paintings, marbles, old brocades, Turkish carpets, mirrors and Venetian glass collected in the old-world of art, in travels abroad, by these home makers. Family portraits by Gilbert Stuart, Pope, Bush and West hang upon the walls. Silver services wrought in a fashion that is passed, massive race cups in the form of epergnes, tankards and bowls attest the love of sports that existed, and paintings of their thoroughbred horses and foxhounds hang beside the family portraits. Driveways between the estates and overlooking the winding river were a noticeable part of this favored spot, shaded with magnolias, catalpas and oaks and edged with hedges of Cherokee roses that bloom in garlands along the way. The drives extend for miles, going now through deep cuts formed by the rolling hills and sandy soil, and now through shady lanes. The most striking of these overlooks the river, where the soft loam has been worn into gigantic chasms, breaking away almost from the pathway hundreds of feet of soil to the water's edge, and known as the Devil's punch bowls.



"ARLINGTON"

"The Spacious Entrance Hall is used as Art Gallery and Ballroom"

Harmony in Decoration

By MARGARET GREENLEAF

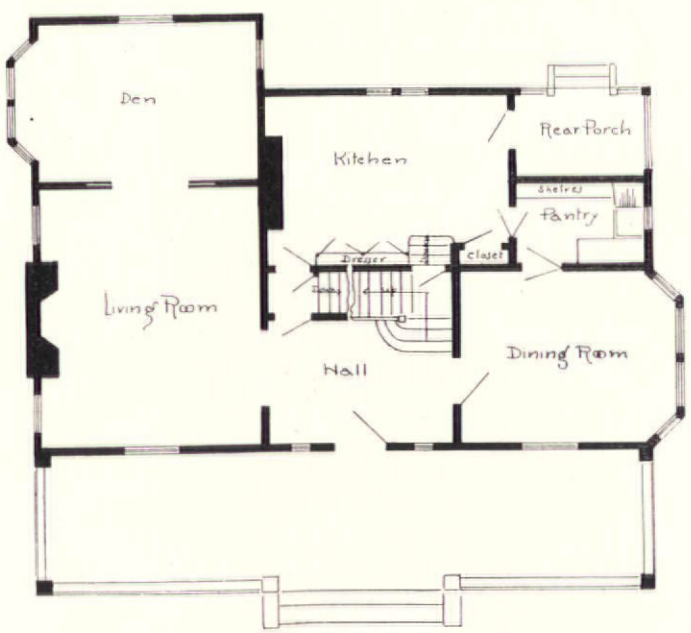
The following article is published in response to many requests. This address was delivered before the Conference on Home Economics, held at Lake Placid during the latter part of September. The illustrations used are made from photographs showing wall coverings and combinations advised for the various rooms of the small house, a floor plan of which is also reproduced. The color effect of these rooms, singly and relatively, has been carefully considered. The selection of the wall coverings has been almost entirely confined to those of English make.—Editor.

NOT very many years ago the careful housewife held the all-too-prevalent idea that beauty was of necessity, extravagance. In the furnishing and fitting up of her house, this seemed especially true. She turned her eyes reluctantly from the pretty light papers which attracted her and which would bring sunshine into a northern room and selected paper of snuff brown and stone gray picked out with flecks of gilt and lines of red, which from the day of putting in place would give the room a more somber and unlovely aspect than the lighter one would have done after years of use.

When William Morris advised his followers to "have nothing in their houses which they did not know to be useful and believe to be beautiful," he opened the door to an entirely new thought and found many followers, to whom this idea that the useful could be beautiful as well, was acceptable. To the man or woman with a true sense of beauty, this maxim is a safe guide. Where this sense is lacking, the last state of decoration of his house may be worse than the first.

In the last decade there has been so strong and decided a movement along the lines of good interior decoration that the veriest amateur, who desires to learn, may read and consult authorities upon these matters, and is sure to find sufficiently clear and helpful suggestions to guide him from the shoals.

Suitability is the great fundamental principle to recognize in the decoration and furnishing of a house. In the earliest consideration of a properly designed house, it must be planned to suit the plot of ground on which it stands. The house that suits the city lot would seem highly inappropriate, surrounded with great trees and set upon a sloping lawn. This, of course, is the architect's care. Several years ago I was engaged upon syndicate newspaper work, which presented articles on practical house furnishing, together with a correspondence department, in Sunday newspapers. As these articles appeared simultaneously in thirty-seven cities of the United States, you may readily imagine that my mail was large. I received letters from women in cities, towns and villages, from the country and from far Western ranches. The scope of these inquiries was great. There was the woman who had turned her house over to some upholsterer firm, allowing them carte blanche for the whole. There was the Eastern woman who had gone West to live and found it difficult to adjust her artistic ideas to the crude environments of the Western town. There was the woman, suffering from the large figured wall-paper and the carpet in glowing colors and pronounced design, who realized that something was wrong in her best room, but did not know what; and there was the woman who went in for period furnishing, who, when she found her *l'art nouveau* dining-room did not satisfy her when seen from her Louis XV. drawing-room, plaintively asked, why? She had had the best talent of the Western city in which she lived to furnish this house, and the result was chaos. To the solving of each problem, the single word "suitability" could be brought. That was what was lacking.



PLAN OF A SMALL HOUSE

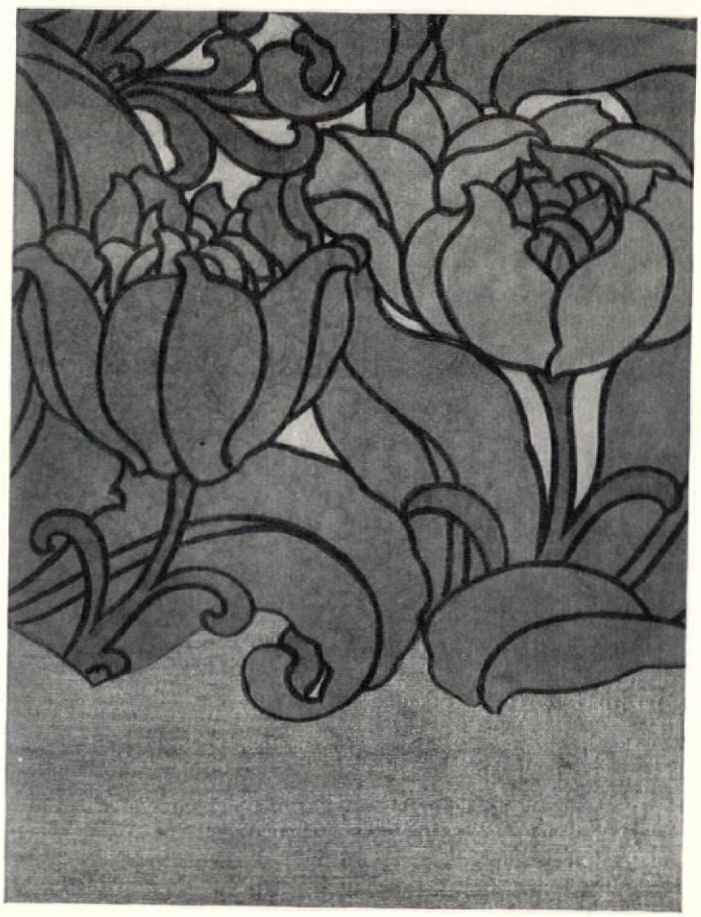
The wood finish and treatment of the walls of a room must be considered of first importance to its completed beauty. These form the background of the picture. It is essential that these colors be entirely in accord, not only one with the other, but they must be carefully considered in

conjunction with the coloring of each adjoining room, thus insuring a harmonious whole. While very many people lean toward a plain color for their walls, this treatment, when used throughout the house, is less pleasing than where the monotony of such treatment is varied by the introduction of figured upper thirds of wall paper, or of friezes.

Where it is deemed advisable to use sand-finish plaster, this may be either treated with water-color wash of the desired tone, or it may be finished in oil. This latter is a thoroughly durable and hygienic treatment, and one which does not require renewal in many years. The priming, or first coat, on a sand-finish wall is of the highest importance. This is especially so when the subsequent finish is to be of enamel, such as is used in bathrooms and kitchen.

What is termed "oil sizing," is accepted as practically the best, with the argument that the plaster absorbs the oil and drying it becomes a perfect binder for the plaster as well, and forms an impervious surface for the subsequent treatment. This oil sizing is made of two-thirds raw linseed oil and one-sixth each spirits of turpentine and a good Japan drier. To this add bolted gilder's whiting to prevent the oil from running, and also, help in smoothing the surface. Ample time must be given this coating for drying before the final finish is put on. Three coats of oil paint should then be given the wall. To insure the last coat drying evenly and smoothly to a dead eggshel gloss, a small quantity of pure beeswax, melted in turpentine, should be added to the paint, the quantity of wax necessary to be determined by the luster desired. This simplifies the application tremendously as any workman could manage this perfectly and there is no danger of the demottled effect that often results where one workman only is employed in finishing a large wall space.

Before mixing the color for water-color tints supply your workman with a sample showing the exact shade you desire. The best plan is to have the color mixed and applied to a piece of sandpaper and dried out thoroughly. You can then get the effect of the color as it will appear on the finished wall. Whiting is the base of all water-color tinting and the dry colors are procurable in very beautiful tones. The proper mixing of these with the whiting will enable you to obtain any shade you desire. It is best to have the ground color mixed with the whiting before the glue is added.

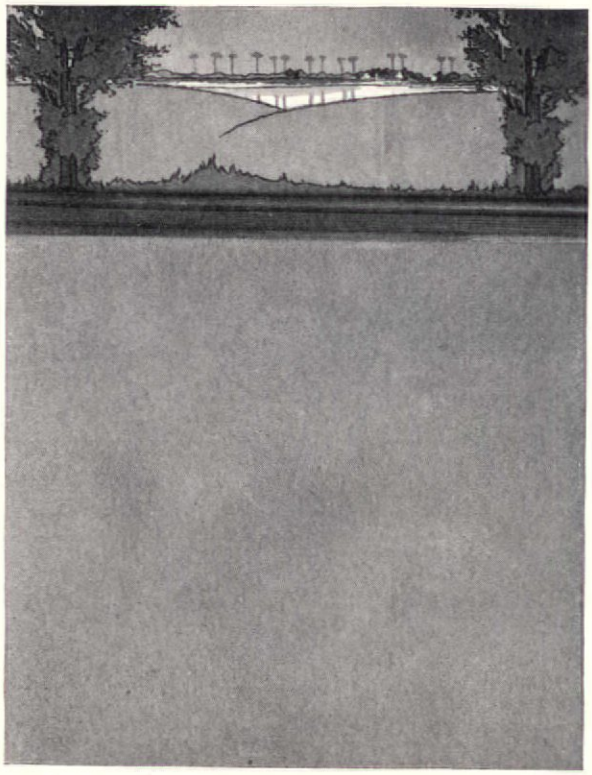


DEN.—Upper third of wall conventional design paper in mahogany, copper and olive green, lower edge cut out and applied to Japanese grass-cloth of olive green used for covering lower wall.

For the walls of the summer cottage, bungalow, or mountain camp, a three-inch tongue-and-groove sheathing may be used throughout, continuing this same effect in the ceiling showing between exposed joists or rafters. A variety in color may be given to the walls by the selection of the stain used upon them. Where yellow pine forms this woodwork, the ceiling between the rafters could be finished in the natural color, giving it two coats of a clear varnish. For the side walls a slightly darker stain which harmonizes may be used, this darker stain also to be used on the rafters. In rooms of this style I have successfully used friezes of figured cotton material; something of East India design, or Japanese crape, or Chinese calico may be selected. These materials run from eighteen to twenty inches in width. They should be set at the ceiling angle, stretched tautly, and held in place also at the lower edge by a picture molding.

A paneled effect is also good. At regular spaces upright pieces of half round molding may be set, extending from the picture mold to the ceiling line. The same cotton fabrics should be used for window draperies in a room where this treatment is brought out. By carefully selecting the stains a delightful variety of color effect may be obtained and one that is entirely harmonious. This is a very inexpensive treatment, but artistic and practical.

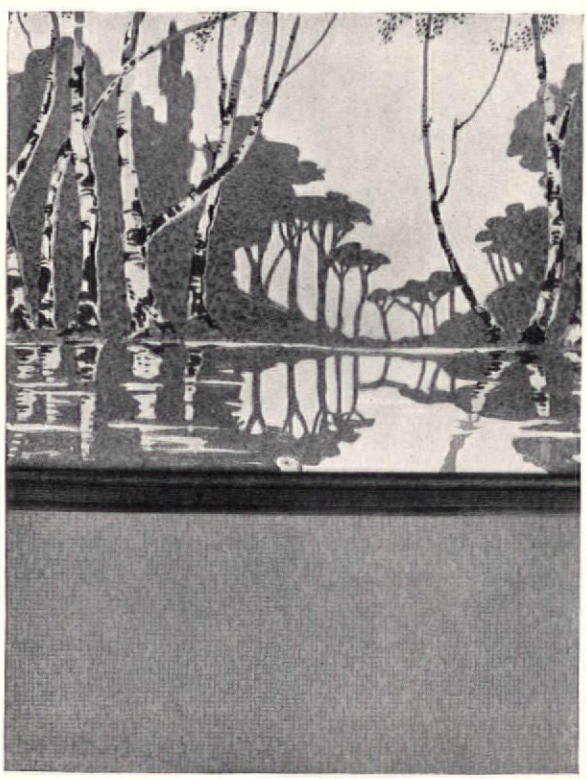
Too great care cannot be exercised in the selection of the materials for the interior finish of a house.



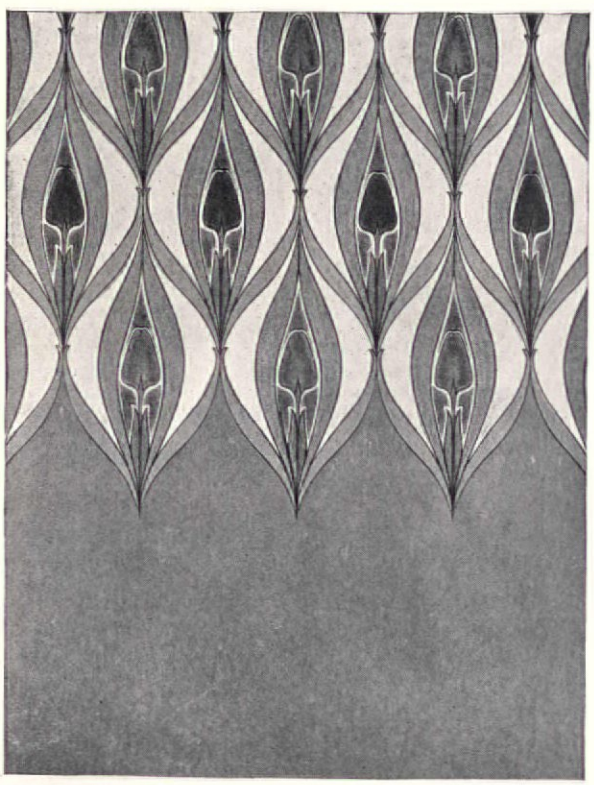
HALL.—Side wall, rich light golden brown felt paper; narrow hand-blocked frieze showing shades of olive and lighter green with bits of red in poster effect. Woodwork, golden brown.



LIVING-ROOM.—Side wall covering two-tone cold green felt paper with poplar frieze of hand-blocked design, poster effect, trees against yellowish sky line. Woodwork, dark oak stain.



NORTHERN BEDROOM.—Lower wall covered with soft old rose fabric paper, capped by frieze, of English make hand-blocked design, designated "the birches," showing varying tones of old rose, pastel green and bits of almost black green. Woodwork, ash treated with special stain showing faint suggestion of old rose color.



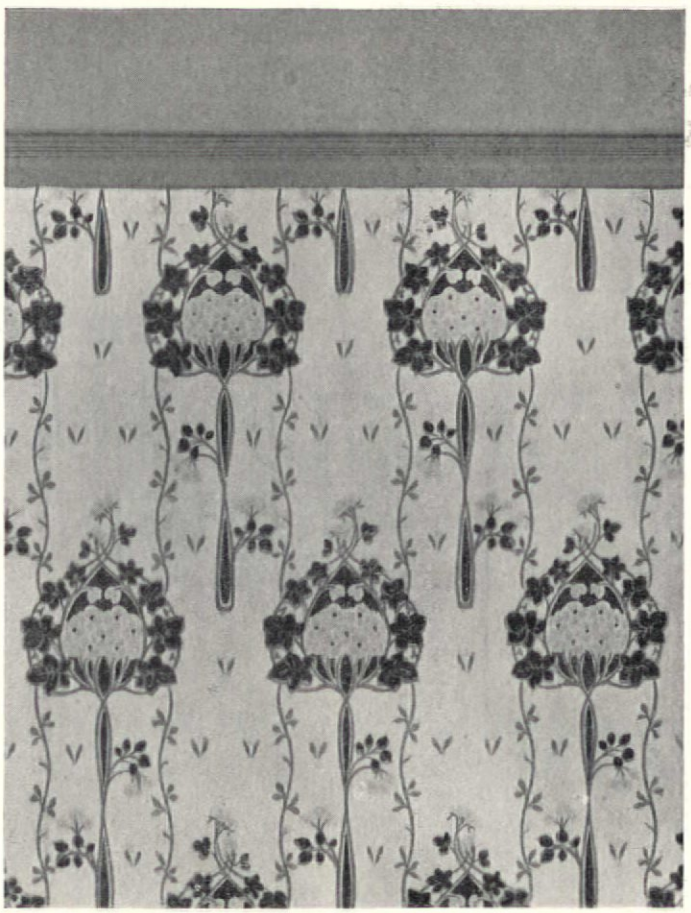
DINING-ROOM.—Upper wall covered with paper in shades of green, yellow, ivory and brown, the lower edge cut out and applied over clear, strong yellow fiber paper used for the lower wall covering. Woodwork, green stain on ash, showing yellow graining of wood.

The best quality should always be bought as it is much the cheaper in the end. This applies to wall covering, wood stain and finish, and floor finishes. Also, in choosing the exterior stain, or paint, for the house, the best in the market should be purchased. I believe all reliable firms making these products send with them a careful specification of application, thus insuring in the most out-of-the-way place, a satisfactory job, provided the workman is faithful and honest and carefully follows the directions. There are many wall stains and tints on the market ready mixed. Some of these I know to be satisfactory from the point of smoothness of surface and good wearing qualities; the great trouble lies in the selection of colors offered. These are nearly always of an unpleasant tone. Why this should be so I have never been able to understand, as it would seem quite as easy to obtain a soft and attractive color as the ugly ones shown on the color cards.

From the variety of wall treatments to which I have referred, you will see that the selection of the appropriate finish will be easily made for the walls of the simplest cottage or the most expensive residence. The proportion and architectural detail of the room will naturally strike the key-note for the selection.

My own method in deciding upon the color scheme for the interior of a house is, (after carefully studying the plans, which give me exposure and the dimensions of the rooms and their relative positions,) to decide upon the finish (stain or enamel) for the woodwork. I then take sample panels of the wood, finished exactly as they will be in the completed house, and with these try various colors and designs in wall-paper, grass-cloth, fabric, or whatever I have determined to use as wall covering. Japanese grass-cloth, burlap and the decorative cloths are much used for plain wall covering. Both the burlap and decorative cloth are susceptible to restaining or painting, and when painted with oil, the last coat well flatted with turpentine, they present a very good wall surface. I would never advise a water-color wash as being desirable for either of these.

I have brought with me to show you some color schemes which will serve to illustrate what I have said. One set of these shows a complete scheme for a small modern house of thoroughly artistic design. The architecture of this house is pronouncedly of the twentieth century. The wall-paper and wood finish selected for use throughout, show a slight suggestion of the modified *l'art nouveau*, so modified indeed, as to have eliminated all that is objectionable in that much over-done style. The woodwork throughout the first floor is of oak and ash. This latter wood is one which is becoming more and more used in houses of this character, and even in more expensive residences, as it lends itself beautifully to the wood stains which are now favored. The German exhibit at the St. Louis Exposition which showed special effects in the fitting and furnishing of rooms, aroused a wonderful interest and admiration in this special treatment of wood, most of the tones being neutral.



GUEST CHAMBER.—Side wall covering of paper showing dull soft blue, green and yellow on clear ivory ground. Ceiling to picture rail tinted in shade of ivory. Woodwork, ivory eggshel-white enamel.

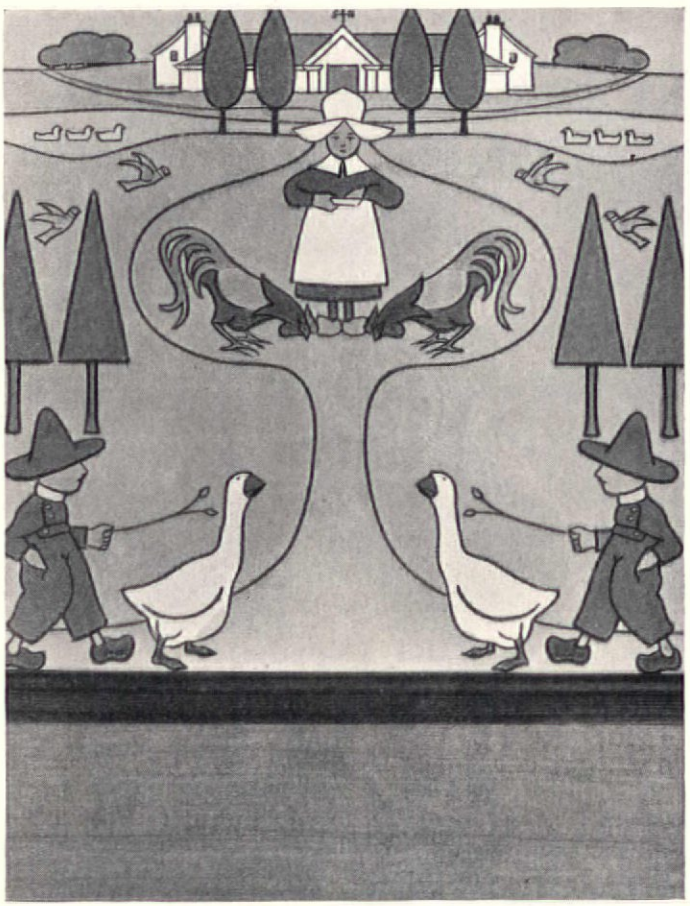
It is possible to obtain furniture of ash, chestnut, and oak in an unfinished state, and have this stained to match the woodwork of your room. Where this effect can be carried out in detail, it is, of course, most attractive. In the scheme suggested for walls and woodwork in this house, however, it would be possible to use furniture of any wood and finish, provided it is built on simple, substantial lines, as only that style would be suitable to this setting. Where the woodwork and walls are in complete harmony the woodwork becomes practically a part of the wall treatment, as for instance, in a yellow dining-room with the yellow and green upper third, the woodwork is stained to show a combination of both colors. In this room, ash furniture would be best stained a darker shade of green, or a

rich brown. If, however, one must use mahogany-birch, or even golden oak, the effect would not be inharmonious.

The walls of a nursery may be painted in oil, or covered with paper, fabric, or grass-cloth, as in the scheme I show. Should it seem desirable to paint the walls, the color should be taken from the paper, upper third, or frieze, which should be used in any case. There are very many charming friezes now gotten out for nurseries, and this treatment gives a much more cheerful aspect to the room.

If you will refer again to the scheme for the small house, you will notice the carefully considered sequence of color. I have a rough draft of the floor plan of this house, to show you that you may realize how the rooms open one from the other. The almost neutral yellow-brown tone selected for the hall is entirely harmonious with the adjoining rooms of both the upper and lower floor and serves to bring them together.

The floor in a house of this kind should be stained or left in the natural color, as desired, and finished with a dull, soft polish, if I may be allowed the apparent paradox. Too high a polish for the floor in the living-rooms of a house is objectionable. Where an unbroken effect in floor color can be preserved throughout, it is best. Rugs of very soft colors, preferably in two-tone effects, should be used here.



NURSERY.—Upper third of wall covered with "Farmstead" frieze. This is poster in effect, showing pastel coloring, lower wall covered with Japanese grass-cloth of neutral tan color, matching one of the predominating shades in upper wall covering. Woodwork stained to harmonize.

In a room having a fireplace, properly treated, this becomes a most important decorative feature. The selection of tile, brick or stone for the facing and hearth should be carefully made. The color should harmonize with the wall color and woodwork. So much that is truly dreadful is put out as artistic tiling, that many rooms are spoiled by this disconcordant feature. Where a too ornate mantel is chosen, or the hideous mantel tile is used (which looks like nothing so much as imitation castile soap) an otherwise perfect room would be ruined. One of the, to my mind, unsolved mysteries of to-day, is why these fearful color combinations of green and yellow, salmon pink and olive green, crude blue and yellow brown are foisted upon the unknowing but ambitious home-maker as the most artistic thing in tiles, when it would be quite as easy and bring quite as good financial returns to the maker to offer only those which are good. Lovely soft glazed tile in pastel shades or deep rich colors may be obtained at the same cost as these others, and carefully chosen they strike the note of color in the room, which can often be made the dominant one with excellent result. Pressed brick in a soft shade of *café-au-lait*, or yellow, or chrome makes an effective mantel facing, or the rough red brick, the culls from a brickyard carefully selected with a view to their roughness, may be used with a cement hearth stained to match their color.

In a room of simple dignified lines, suggestive of Arts and Crafts furnishing, this treatment would accord well. The mantel shelf should be a single heavy plank like the standing woodwork of the room, stained and finished in the same way, supported by wrought iron brackets, the plain heavy andirons also of iron. This would seem entirely suitable and therefore good.

The fixtures and hardware in a room are also most important considerations. In such a room as we have just considered these should, of course, be of the wrought iron, or the simulated wrought iron, which is much less expensive and an excellent substitute, that is, the brass fixtures may be treated with dull black paint and obtain the same effect. The general style of the room must be carefully considered in selecting fixtures and hardware, as for instance, the simple Colonial designs would not be at all suitable, used in a room where rococo period furnishing was even mildly suggested. Again, you will see that it is the suitable thing which is the correct thing.

The treatment of bath-room walls is necessarily

limited. Either tiles, or tiling effect is desirable for use in a bath-room to the height of five to seven feet. Above this the wall may be painted in oil, the ceiling to be given a lighter tint. Many careful housewives prefer the simulated tile in bath-room and kitchen, to the real article. Where adamantine plaster is used, it may be marked off into tiles of any size desired; these to be given three coats of flat lead and followed by some good enamel.

This treatment can also be used on kitchen walls to any desired height. It is not at all expensive and gives not only an attractive effect, but one which is practical and absolutely sanitary.

I have in mind a kitchen which is altogether charming, where this treatment has been used. The tile effect extends five feet from the baseboard and is finished by a plate rail of yellow pine like the standing woodwork of the room. This wood is left in the natural color and given three coats of high gloss varnish which is impervious to heat and moisture. The wall above the simulated tile is painted in oil as I have described, in a shade of soft yellow. At the casement windows are hung curtains of blue and white linen toweling, simply outlining the windows. On the wide sills of each window are placed three little red flower pots of exactly the same size and shape, holding blossoming red geraniums growing in them. The blue-and-white linoleum used on the floor completes the color scheme.

Talks About Hardy Perennials

I. PLANTAIN-LEAVED DAY LILY

By W. C. EGAN

THERE is an increasing interest being taken in herbaceous perennials. Flower-lovers are awakening to the fact that a well-selected group of perennials will give a longer succession of bloom than one of annuals, are less expensive in the end, and become more appreciated as the years roll on. Many, like the gas plant, last through several generations, and one may care for, and enjoy the identical plants their grandmothers cherished and admired.

It is like greeting an old friend to find each spring the reappearance of a favorite plant, starting up to take its place in the summer gaiety. Some are so strong and vigorous that they outgrow the bounds afforded them and may be divided, and the surplus exchanged with those of kindred tastes, and those thus received are constant mementoes of many dear friends.

The list of perennials worth growing is long and varied and is constantly increasing in number, furnishing plants that bloom with the coming of the bluebirds, and those that welcome even the belated frosts of fall.

I propose to call attention in the columns of this magazine to some of the most reliable and attractive forms, many of them already friends to the brotherhood of flower-lovers.

One of the earliest importations from Japan, 1830, was the plantain-leaved day lily, *Funkia subcordata.*

It belongs to the lily family and often bears the simple name of day lily, but that is a dangerous one to order by, as it is more often applied to the lemon-scented day lily, *Hemerocallis flava.*

I had a friend, not over-posted in floral nomenclature, who upon admiring a group of these Funkia, asked its name and was told "day lily." The following spring he ordered twenty-five "day lilies" and received *Hemerocallis flava* of which he was over-stocked already. The flowers of the Funkia and Hemerocallis last but one day—hence their common names. The term plantain-leaved day lily fully describes it, as the foliage somewhat resembles that of the plantain—being six to nine inches long, and five broad, over-lapping each other, giving the appearance of a shingled dome eighteen to twenty inches high and sometimes, in old plants, three to four feet wide. Out of this light green foliage appears, in August, the flowering stalks each bearing nine to fifteen tubular, white, orange scented flowers only one or two to a stem open at a time.

This plant loves deep, moist, rich soil, and it deserves it, and prefers a somewhat shaded situation. In grouping them they should be planted four feet apart, and in time their foliage will meet. This foliage dies back in winter and as each crown occupies but a foot or so of surface space, there is, in early spring, quite a vacant area. This is an ideal situation for spring flowering bulbs—snowdrops, crocuses, squills, chionodoxas and narcissus, all of which will bloom and be out of the way before the Funkia wants the space. The foliage of these spring bulbs dies back after the blooming period is

over and the extending leaves of the Funkia hide their ragged appearance. By making this combination you are economizing space and making two gardens out of one.

There are several species of the genus Funkia, all hardy and all liking the same method of cultivation. *Funkia grandiflora* has fragrant white flowers, blooming in July, and is somewhat like *Funkia subcordata*. *Funkia ovata* has smaller flowers of a bluish-lilac tint and is the species most commonly grown and its variety, marginately is sometimes used as a bedding plant, its foliage being margined by a white band. *Funkia Sieboldii* has white flowers with pale lilac tinge.



THE PLANTAIN-LEAVED DAY LILY

These plants look well and do well in angles caused by bay windows or side wings, and will stand the shade of the house even on the north side. Often a roadway runs moderately close to a house, leaving but a small margin between the two for planting purposes. Perhaps the surroundings are such that a plain run of grass would look monotonous, and the requirement of light for cellar windows precludes the planting of shrubs. Here this plant offers itself as a proper subject for the situation. However, one should remember that this plant requires good soil, and good soil is seldom found near the cellar wall. It is generally composed of the excavations from within, together with donations of brick and mortar from the mason and chips and shavings from the carpenter. A hole two or three feet deep and of the same width should be made for each plant and filled with good soil.

Where Funkias are grown in groups, set four feet apart, lilies may be used in between them, either alone or in addition to any spring-blooming bulbs. The shade at their roots, afforded by the Funkias' foliage, reproduces the same conditions surrounding them in their habitat, where the natural grasses protect their roots from the direct rays of the sun.



A PERENNIAL BORDER—GERMAN IRIS AT THE RIGHT

Some lilies seem to like to grow amidst a tangled mass of roots. I have an old plant of the *Inula glandulosa* out of which grows a single plant of *Lilium elegans*, a strong, vigorous specimen. It has been there several years, but how it got there is a mystery. The dwarfer forms should not be used but those like *Lilium bulbiferum, Canadense*, etc.



FRONT OF THE ELLICOTT HOUSE TOWARD THE PARK DRIVE

The Ellicott House

AN ATTRACTIVE HOME NEAR BALTIMORE, MD.

By ELIZABETH KING ELLICOTT

THE house is one of a group of buildings by Ellicott & Emmart carried out in white cement in Italian and in Colonial styles. It faces the north on a pentagonal lot with its short side, about 112 feet, toward the road. The house has a frontage of 90 feet and the kitchen wing on the east is balanced by the loggia on the west. Across the south end is an open cement terrace, 60 feet long by 17 feet wide.

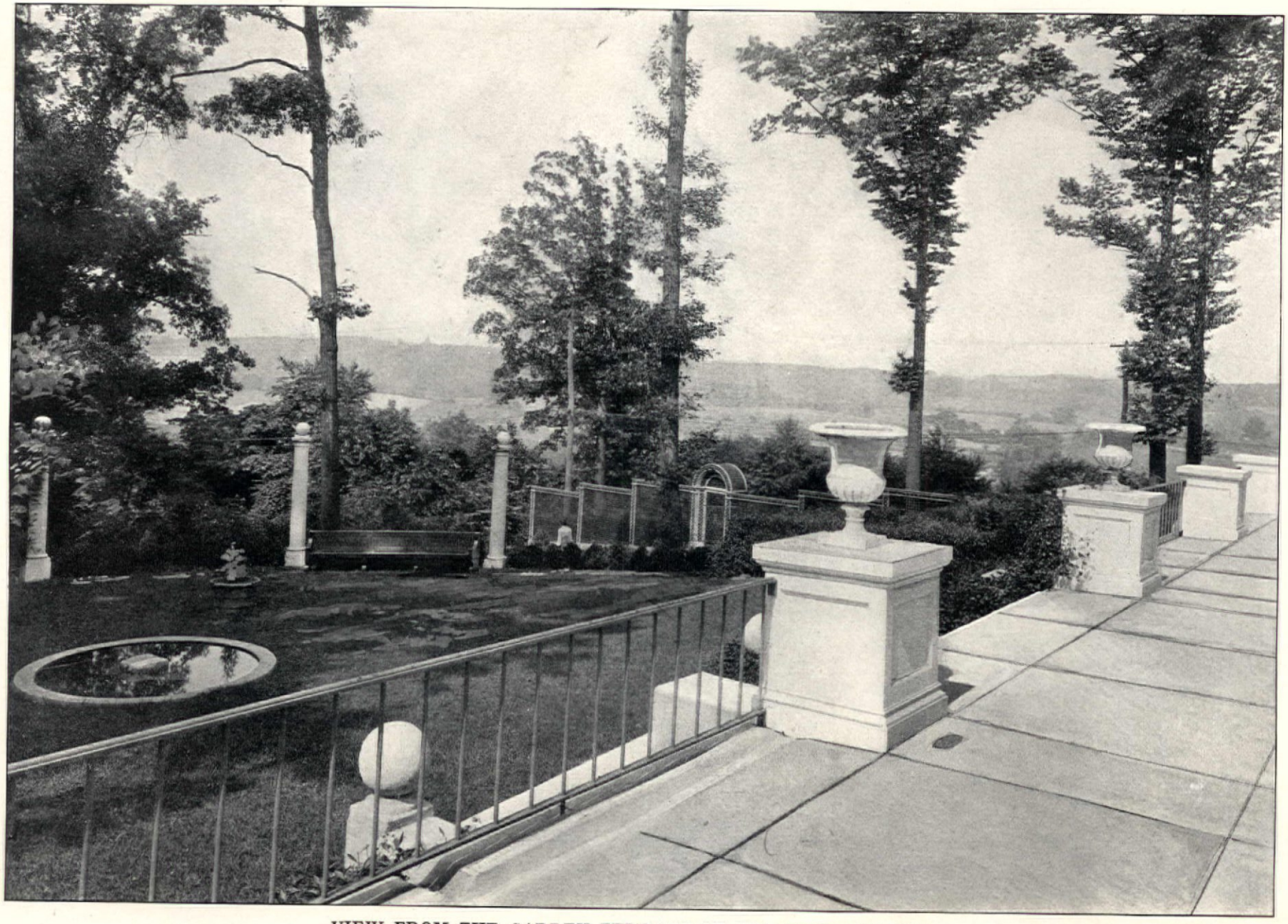
The hall is 12 x 35 feet, opening through under the stair landing to the south terrace. It is furnished in old mahogany and the woodwork is painted green to accord with the forest paper on the walls. To the right is the French drawing-room, paneled and painted in Trianon grey and furnished in antique French and Italian furniture. It opens into the library, 17 x 24 feet. This room is furnished in dark oak and has a leather paper which carries the green of the hall while introducing a note of red. The French windows to the south and west open out on the loggia and terrace and overlook a distant view.

Across the hall are the den and dining-room. The latter is a Colonial room, furnished in old mahogany, repeating the green of the hall modified into peacock tints, and it has a mass of flowers and plants in the windows looking east and south.

The pantries, kitchen and servants' dining-room are grouped in the eastern wing. The second story contains four family bedrooms and two baths; the hall extends through the house and is used as a sitting-room instead of a fifth bedroom, which otherwise might be had. The servants' bedrooms and bath-room are located in the third story.



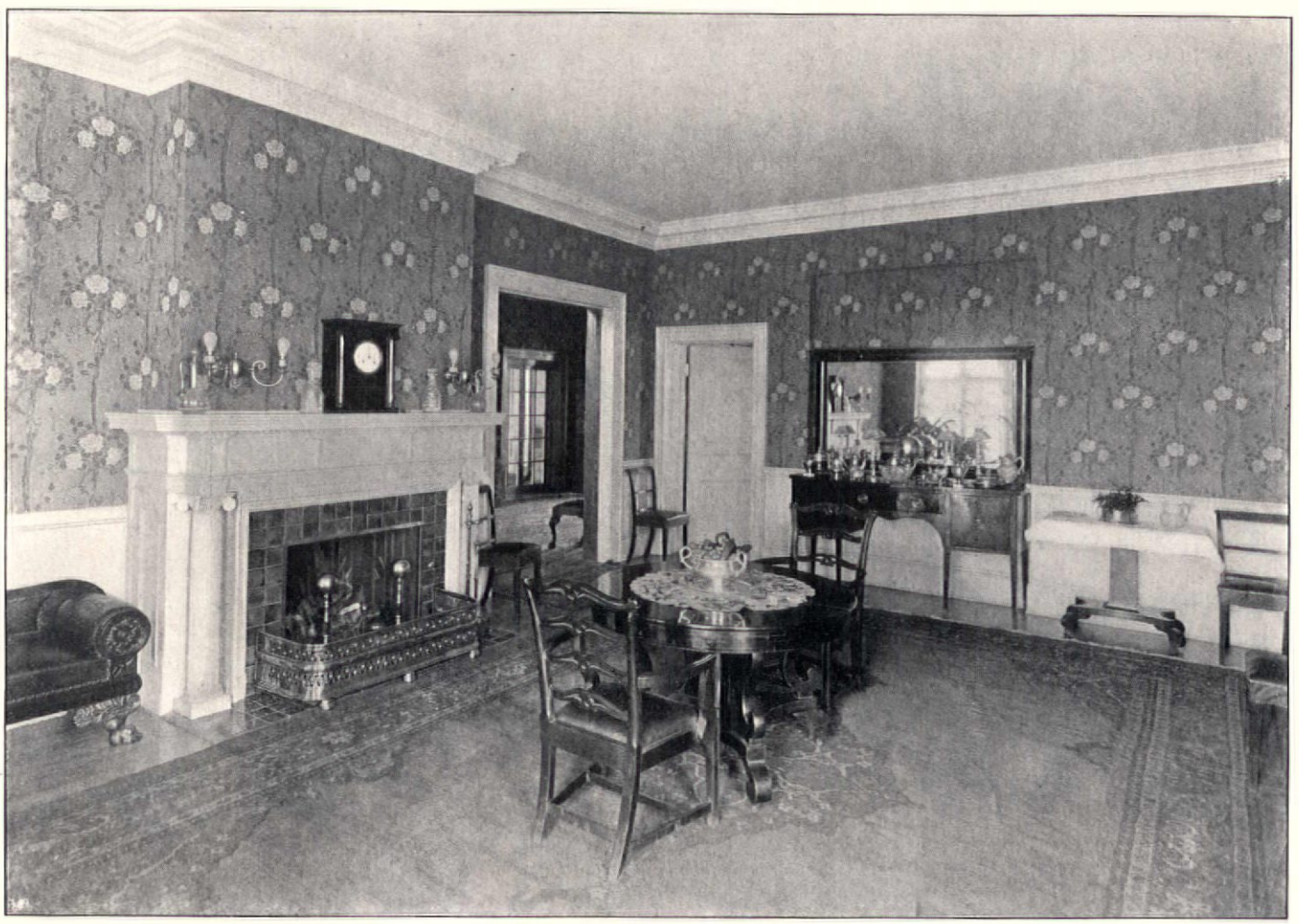
THE STAIR HALL IN THE ELLICOTT HOUSE



VIEW FROM THE GARDEN TERRACE OF THE ELLICOTT HOUSE

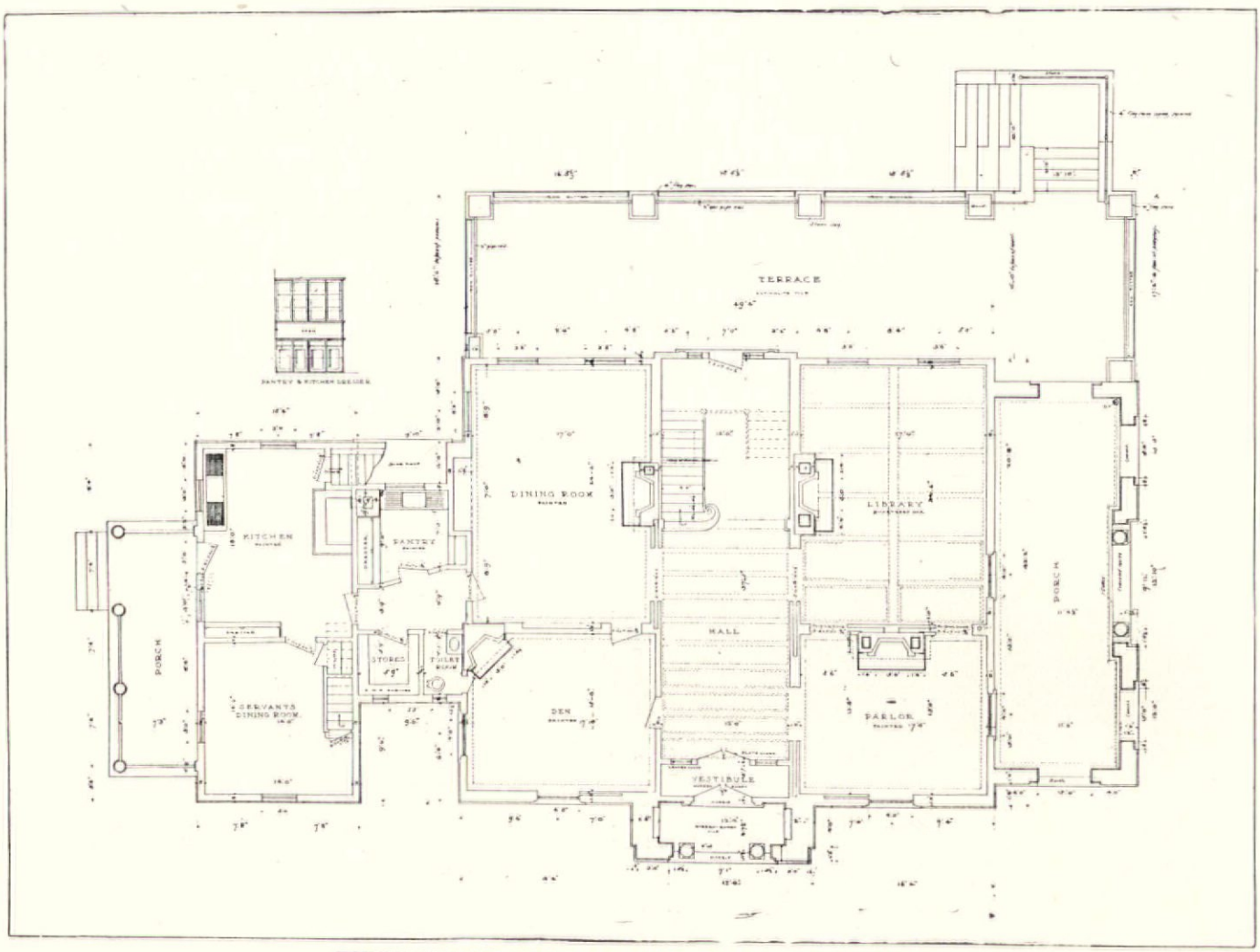


THE ELLICOTT GARDEN

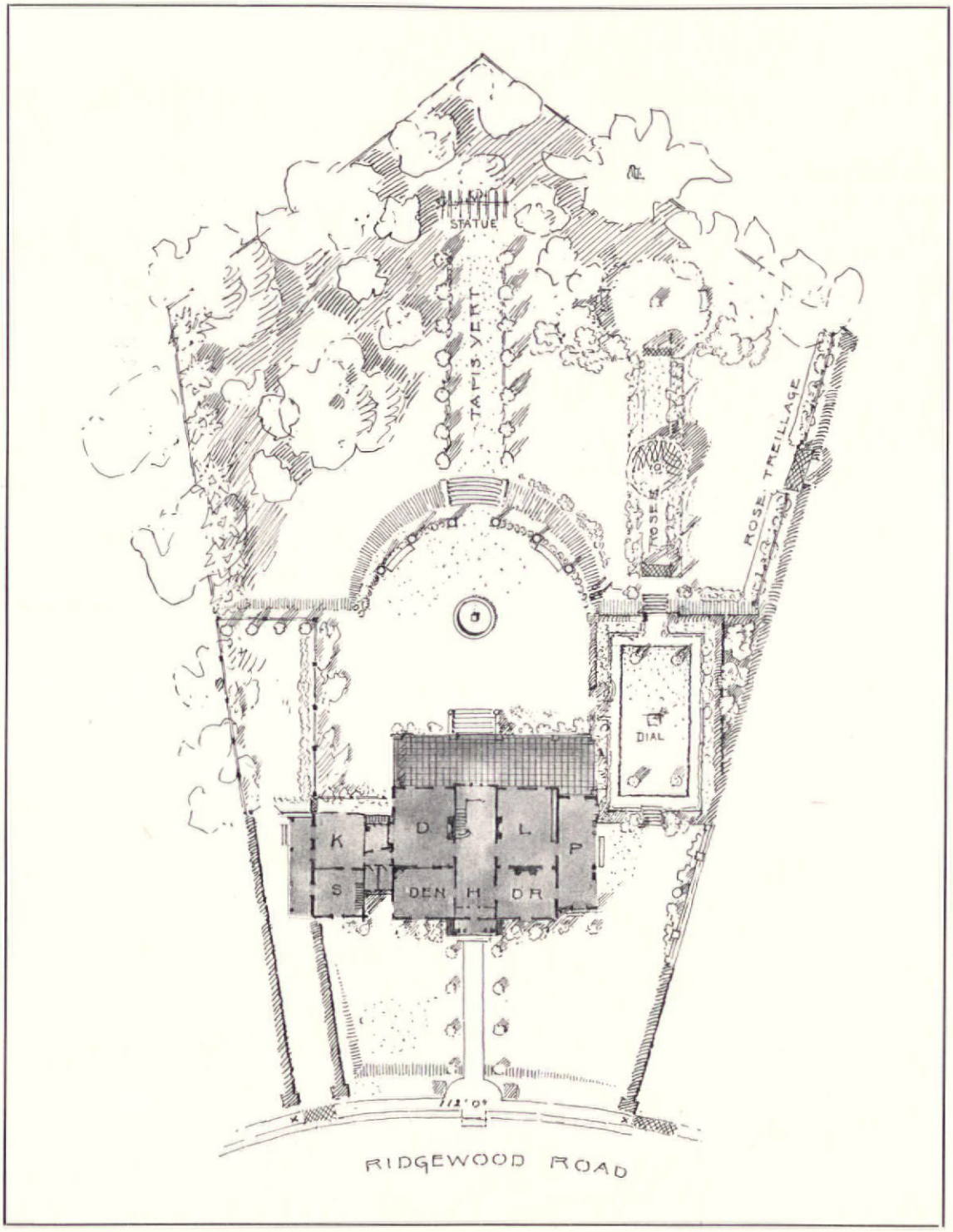


THE DINING-ROOM IN THE ELLICOTT HOUSE

Although only an acre in extent, the lot, by its southern slope and bit of forest land, has made it possible to develop an unusual garden scheme. Descending the flight of steps in the middle of the southern terrace a semicircular grass terrace is reached which is bordered by an arbor vitæ hedge and a simple arrangement of columns, connected by chains, which are festooned by wistaria, and show masses of purple in the spring against the white dogwood below. In the center is a pool of water, the resort of all the birds in the neighborhood who fearlessly drink and bathe. To the left is the kitchen yard behind a privet hedge. On the west side, the loggia is protected by a concrete wall across the strip of green and the side steps lead to the grass terrace level and into a perennial garden enclosed partly by the wall and partly by a privet hedge, in which some successful topiary work with arch and columns has been begun. In the central grass plot of this little enclosure is a sun-dial wreathed in coral honeysuckle where small birds love to nest. Again, descending steps from this garden on the extreme right the rose garden is reached, flanked on the right by a high treillage covered with roses and serving as a windbreak and a screen. A grass walk runs through the middle, lined with cedar posts wreathed with climbing roses to a rose arch and a *Rosa rugosa* hedge, through which the lower part of the place is approached. This lower southern and eastern part has been kept in all its primitive wildness with one exception. Centering from the pool on the upper terrace, and reached by a second middle flight of steps, a vista has been cut through to the lowest end and lined by junipers, which, though still young, give promise of a green wall, and at the end of this diminutive *tapis vert*, stands the Diana of Labia on a high pedestal, flanked by evergreens. For the rest, the lower place is a primitive copse. Tall chestnut and oak trees still shelter birds and rabbits; wild violets and roses, windflowers, native azaleas and hardy ferns are left to flourish at their own sweet will and are only helped by being fertilized and protected from the gardener. Dogwood, wild hawthorn, wild grape vines, and blackberry bushes are coaxed



FIRST FLOOR PLAN OF THE ELLICOTT HOUSE



PLAN OF THE GROUNDS

to yield their fullest beauty in tangles formed by Nature.

Every pains has been taken to leave a bit of wild woodland to tell its own story and to contrast with the formal gardens on the upper levels and the results have been a never-ceasing delight to its owners and an apparently constant surprise and pleasure to visitors.

The only innovation has been to plant irregular but close groups of white pines and hemlocks along the boundaries of the lot in order to secure seclusion; these evergreens are flourishing under the tall forest trees and are rapidly becoming an attractive screen and a background for the dogwood.

At the risk of prolixity, its designers would say, save your wild bits, fertilize them and give them every encouragement and let Nature and art contrast harmoniously.



"EDGEWOOD FARM"



THE LIVING-ROOM, LARGE AND CHEERFUL, FURNISHED IN THE SIMPLEST MANNER

A FARMHOUSE ECONOMICALLY FURNISHED

A Farmhouse Economically Furnished

By MABEL TUKE PRIESTMAN

IN Montgomery County, Pennsylvania, many quaint little farmhouses may be seen nestling amongst clumps of trees, or situated on rising ground. These farms have descended from father to son for over two centuries. One of these, "Edgewood Farm," formerly belonged to the Kirk family, who owned all the land to the Delaware.

The charm and simplicity of the old rambling structure have been retained, and the stone house, with its whitewashed walls, green shingle roof, and green painted shutters, stands sentinel on the roadside, where it is within easy distance of the stock-farm of thoroughbred Jersey cattle, which also bears the name of "Edgewood," and was sold with the old farmhouse. The present owner lives at the farmhouse during the summer months, and stays there at odd times in the spring and fall, and many a pleasant week end is enjoyed under its hospitable roof.

Simplicity is the key-note of "Edgewood Farm," and all is in keeping with the surroundings. The rooms are of good proportion and are well lighted, as there are windows on two sides, the house being the width of each room. As you enter, the sitting-room is on the right, and is furnished with inexpensive, white painted furniture and comfortable wicker chairs, cushioned with gay chintz. A roomy sofa, piled high with pillows, invites you to rest a while. A look of uniformity is given, by all the floors being covered with green and white matting, while white skin rugs give here and there an added touch. The windows are all recessed, and are curtained alike with dainty ruffled swiss curtains, giving a fresh, cool appearance to each room. The woodwork is well designed and painted white. Open fireplaces with wooden mantelpieces are in all the rooms, as well as chair rails which also match the rest of the woodwork, except in the hall, where mahogany is used, corresponding to the hand-rail of the balusters.

Crossing the hall, you enter a charming little dining-room papered with a delft paper, costing only fifteen cents a roll. The motif is an orange tree in a tub, and is a particularly happy choice for this quaint little room. Kitchen chairs painted white, and a serving table, also white with brass knobs, are the only furniture necessary, combined with a good-sized extension table. Closets may be found opening out of the chimneypiece and serve in place of glass closets.

Folding doors lead into what was once the old farmhouse kitchen, where master and servants ate together. It contains one of the old-time fireplaces, with a crane. A delightful old dresser suggests willow ware and pewter; as there is another kitchen beyond, what is now used as a kitchen will eventually be turned into a dining-room, making another sitting-room out of the present dining-room. The fireplace reaching almost to the ceiling terminates in a corner, giving a fine opportunity for an old-time high-back settle against the wall.

Upstairs we find the same white woodwork, furniture, and mantelpieces. Discarded chairs from the winter home were pressed into service, and willing hands tacked new chintz covers on the seats, converting them into things of beauty. Old kitchen tables were made to do duty alike for washstands and dressing tables; white dimity with ball trimmings was utilized for one of these tables, and transformed it into a useful and beautiful washstand, which, with its old-time pitcher and basin, left nothing to be desired. A petticoat of gay chintz disguised another table, while above it hung an old mirror in a mahogany frame.

If I remember rightly, there were six bedrooms, not including those in the servants' quarters in the extension to the house at the back, yet each possessed some clever, economical contrivance, that added to its charm, and cost almost nothing to supply. A small outlay on furniture, matting, curtains and skin rugs, many visits to the garret at home, cans of paint, chintz, nails, a hammer and a few willing hands, and the result, a quaint old-world farmhouse.



THE FARM BUILDINGS



THE REAR OF THE FARMHOUSE

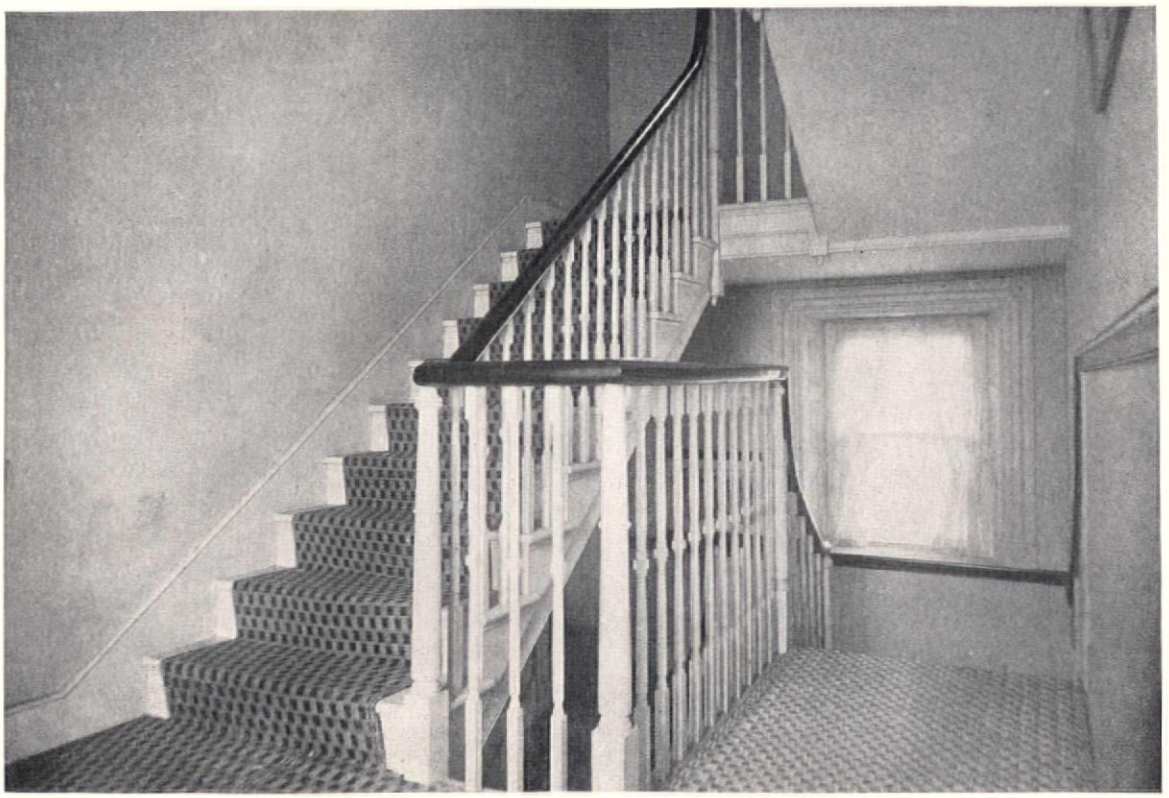


THE BEDROOM OVER THE LIVING-ROOM

A FARMHOUSE ECONOMICALLY FURNISHED



A DELFT DINING-ROOM IN WHITE AND BLUE



SIMPLICITY THE KEY-NOTE OF THE FARM

A FARMHOUSE ECONOMICALLY FURNISHED



CORRESPONDENCE

TREATMENT OF ROUGH PLASTER WALLS

Mrs. A. B., of Kansas City, writes:

What do you advise as the best treatment for walls where the side walls are of rough plaster and the ceiling to picture rail is of plain hard plaster? I have tried certain mixed tints, which are largely advertised, in one small room, but thought it most unsatisfactory as the color is not clear.

Answer:

I would suggest that you tint your lower wall with a color mixed under your own supervision—you can have the color added to the whiting and obtain the exact shade you desire; your workman, if efficient, should be able to do this successfully. Have him try out the mixed color on a piece of sandpaper and dry thoroughly, you can then get the effect that the finished wall would show. Vary the monotony of your wall by introducing friezes in some of the rooms from picture rail to ceiling line; there are many most attractive ones now of conventionalized design showing wind-blown trees against a sky line and many other equally decorative effects. The ceiling should be tinted a lighter shade than your side walls show, or in some instances, an ivory white.

FINISH FOR WOODWORK AND WALLS

Mrs. M. B. L., of Pittsburgh, writes:

Could you tell me how to best treat the woodwork of a room in which I must use the much despised golden oak furniture. I have a dining-room set of this of excellent design, a table, chairs, sideboard, glass closet, all heavily carved. I have used it in my town house, where the woodwork is also golden oak, and the walls are covered with crimson fabric, but even used in that way I did not care for it. Please suggest some finish for woodwork and walls in my country house dining-room that will look well with this furniture. The standing woodwork is of chestnut, the floor maple; there are three French windows and two small high windows over the sideboard. The room is of southeastern exposure, and there is an alcove which I should like to use as a small conservatory; it opens off of the hall where the standing woodwork—including five foot wainscot—is of oak. I would like to use yellow as a wall covering in the hall. Kindly tell me what to do with the woodwork.

Answer:

I would suggest that you stain the woodwork of your dining-room with Mission oak wood tint; this stain on chestnut gives a beautiful soft brown shade showing much darker in the open grain of the wood. This makes an excellent setting for the golden oak. Cover your walls with Japanese grass-cloth in a shade of yellow brown, which will combine perfectly with the furniture and standing woodwork. Tint the ceiling to picture rail a harmonious shade of *cafe-au-lait*. For door curtains use raw silk draperies of the same tone as at your windows. Upholster the seats of your chairs with a figured tapestry, showing shades of tan, dark brown, golden yellow, dull blue and red, in fruit and flower design. By this treatment you will compose a setting for your furniture which will render it entirely unobjectionable, in fact, its color will be an important part of the decorative scheme.

On your French windows you should set small brass rods at the top and bottom, running the silk on these rods by a narrow casing at the top and drawing it tautly in place. At the small upper windows this same silk should be used, run on a single rod at the top and finished with hem at the sill. These curtains should be well pushed back on either side of the window, simply framing and outlining it.

For the oak of your hall I would suggest English oak wood tint as being most desirable; this will show several shades darker than the Mission oak, but will harmonize. Select a yellow, two-toned striped flock paper for use above the wainscot to ceiling line, tint your ceiling a much lighter shade. Draperies of the same tapestry as you use in your dining-room might prove acceptable in the doorways of this hall and serve as a medium to bring these rooms together.

If this department can be of further service to you, it is hoped that you will not hesitate to write again.

FURNISHING A LIVING-ROOM

A Western woman writes:

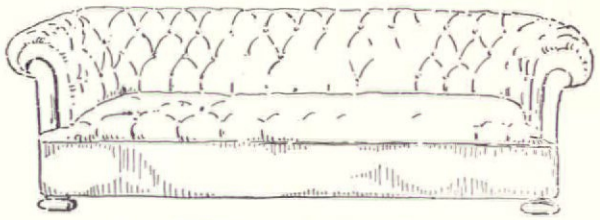
I have determined to refurnish the living-room of my house in a way that is correct and artistic as well as durable, therefore I appeal to HOUSE AND GARDEN for advice. I have thrown two rooms into one and am changing the woodwork, putting in ash and using beams on the ceiling. The room is 18 x 26. The detail of the wood trim is heavy and simple. The height of the ceiling is ten feet. The exposure southern and western with a square bay at the southern end, with leaded glass in the upper part of the window and the lower part single panes. One large center window and two small ones on each side, over the window seat, and two single windows on the western side, light the room fully. The floor is of oak and I wish to keep it in the natural color. I have a number of good Oriental rugs in rich, rather dark shades. In the large one, purplish crimson predominates. It is called a Khiva, I think. The hardware and fixtures are in dull brass. The mantel is heavy, plain and rather low. The tiles a dull finish, ecru in color. I wish to use some over mantel decoration that will be appropriate to the room and yet not too costly. I do not wish a mirror. I would appreciate full description and price of furniture you would recommend, and other suggestions for wall decoration, etc.

Answer:

Your letter has stated so clearly the requirements of your room that I think I shall be able to help you practically. To begin with the woodwork, I would suggest a medium brown stain for this, finished with dead-lac, which presents a quite dull surface. Over your mantel I advise you to set a portion of a plaster frieze, something showing figures in action in bas-relief. The plaster can be treated with wax and some brownish stain, so that it is softened in color. It should be framed heavily in the ash and treated as the woodwork of the room, taking the top of the frame

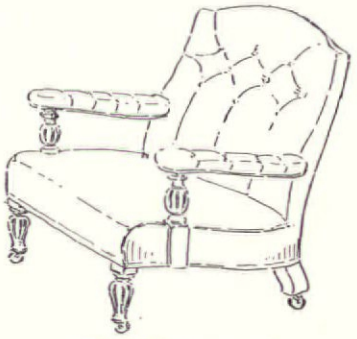
as a line for your wall treatment. I would suggest that you cover the lower wall with a dull purplish red Japanese grass-cloth. The wall from the top of the mantel frame to the cornice at ceiling angle to be covered with a paper, showing but little of ivory background, and against this a large conventionalized crimson blossom and dull green leaves. The lower edge of this paper can be cut out and applied over the grass-cloth or the joining of the two may be covered with the plate rail. The ceiling tint should be the shade of the background of paper which is so dark a cream as to be almost ecru. This will harmonize with your tiling.

I am glad to be able to reproduce for you some cuts of furniture such as I would advise you to use in this room. The Chesterfield sofa, price $125.00, can be used in duplicate, one placed on either side of the fireplace and extending into the room. The army club chair, price $40.00, is also a good model for use in this room.



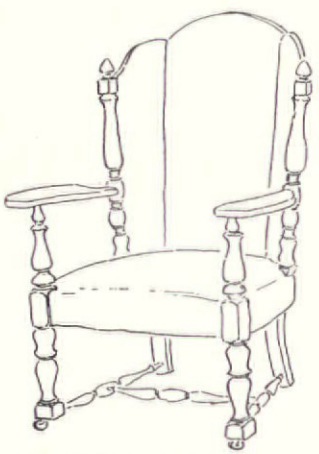
CHESTERFIELD SOFA

These pieces should be covered with dull green, cut velour and tufted as shown in the cuts. Wicker Hong Kong chairs will look well here with these. Use loose cushions, covered in any of the soft pastel shades shown in your rugs. Raw silk should be used for these coverings. For your window draperies I would suggest ecru net next the glass with over-draperies of raw silk brocade, in the shade of mulberry, matching the lower wall. The price of this silk is $3.25 a yard, and it is fifty inches wide, is firmly woven and holds the color well. The material suggested for covering the furniture also wears well and sells for $2.15 a yard. It is also fifty inches wide. The Pickwick arm chair, price $20.00, can be used singly or in duplicate in this room and should be covered with a tapestry of soft colors. The frame of the chair is of oak, and in color a trifle lighter than your woodwork will show.



ARMY CLUB CHAIR

There is a floor finish on the market which is entirely satisfactory and which closely resembles wax. It is more lasting, however, and easier to take care of. It is clear and shows the beautiful grain of the wood very clearly.



PICKWICK ARM CHAIR

SELECTING RUGS

Rugs asks:

Can you tell me how to select Oriental rugs? I wish to purchase several for a large living-room and I am afraid to rely entirely on my own taste in the matter as I have never studied the question. The walls of the room in which I wish to use these are rich mulberry red in color.

Answer:

There are some entirely reliable houses which specialize on rugs and where you will receive the most careful consideration and advice when you are dealing with them. There is a firm who makes purchases of rugs for clients. This firm is well recommended, and charges a very small commission for its services. There are many reliable books which have recently appeared on this subject which it might be well for you to look into. If you desire it I will be pleased to send you the addresses of the firms to which I have referred, and the names of these books. Send me a self-addressed envelope for this purpose.

REDECORATING AN OLD HOUSE

Redecorating states:

I have purchased an old house, and wish to make it livable by the expenditure of but little money. The problem which is confronting me now is what to do with the walls. These are somewhat cracked, but otherwise in fairly good condition. I like a plain wall surface and would prefer to paint or tint these, but I know that any filling I may use in cracks will show through the paint or tint. What would you advise me to do?

Answer:

There are excellent strong materials to be purchased which will meet your requirements exactly. I particularly favor a heavy cloth like the material used for the binding of books. This comes in good colors, and sells for fifty cents per square yard. It has a surface like crash and can at any time be recolored should you desire to change the decoration of your house, and it is not difficult to hang properly. This particular material does not hold dust as some other fabrics for walls are said to do.

ENGLISH WALL-PAPERS

Boston writes:

Can you recommend to me a shop where I can obtain the best selection of English papers. I am particularly well disposed toward the hand-block, large conventional designs. I enclose a self-addressed envelope.

Also, please suggest best wall color for room 18 x 20 of north-eastern exposure. This room is to be treated as a half formal living-room. Would it be practical to use a deep frieze of rich, dark effect and a lighter lower wall?

Answer:

The address requested has been forwarded to you; that is the address of the wholesale house located in New York. They will doubtless supply you with the names of firms carrying their goods in your own city.

I would recommend that you use a wall-paper showing conventional design in shades of yellows and browns, running from rich brown to greenish brown. This can be used for the wall covering of the upper third of your room. This paper shows a design which it is possible to cut out and apply to the lower wall, obtaining a very unusual and striking effect with very little additional effort. The grass-cloth which is recommended for the wall covering with this will afford you a fairly light wall and one which will make an excellent setting for your furniture. The number of this paper is 93150. Should you desire to see it I would suggest your writing to the address I have furnished you. The Japanese grass-cloth is a most satisfactory wall covering; the price of it is seventy-five cents a square yard. This is carried by most wall-paper houses in large cities, as it has come to be an important factor in house decoration.

CURTAINS FOR WINDOWS AND DOORS

There have been several unsigned letters sent to this department asking advice in regard to making and hanging curtains for windows and doors. There will, in the early spring be published an article treating these questions fully and specifically.

Garden Correspondence

CONDUCTED BY W. C. EGAN

A HARDY PERENNIAL HEDGE

I have just finished a house, Colonial in style, having a low terrace at one side, some forty feet long and twenty wide, divided in the center by a brick walk leading from the house. The situation is too bleak and exposed for box, but I am anxious for a rather low hedge effect. It is a summer home and only summer effect is desired. Is there some hardy perennial that might be used?

J. B. B.

The nearest approach to a hedge-like effect, without artificial training and unusual cultivation, to be found among the hardy perennials is in the gas plant or burning bush, *Dictamnus albus*, sometimes called Fraxinella, an Asiatic plant of unquestioned hardiness and very long-lived. The flowers are white in showy racemes held well above the foliage. It is slow to increase in size but finally attains a height of three feet and nearly as broad. The plant is densely covered to the base with dark green leathery leaves, holding their color until severe frosts, and standing up against storms, without staking. Unless the soil on your terrace is good, you should dig out and refit with good soil a trench two feet deep and wide. Buy both the white and rosy purple form and plant together indiscriminately. Cut back in the fall and cover the crowns with manure and the plants will outlive your generation and the next.

MAKING BEDS FOR PERENNIALS

I want to make a bed for some perennials. How shall I go to work about it? The natural soil is a clay loam. I can get quite a quantity of manure chips from a neighboring cow pasture if necessary.

J. C. H.

The chances are that your soil is rich in plant food, but this plant food is not immediately available, for want of the action of air and frost upon it—and it also probably lacks humus.

A thorough trenching, with the addition of manure, will put the soil in proper condition.

The cow chips you speak of have but little manurial value, its substance having been washed out by the rains. When pulverized it may be used to lighten up the soil. Were you making the bed in the fall, and planting in the spring, we would advise the use of fresh strawy manure all through the bed, as you thus retain all its original strength, and by the time the plants reached it, it would be decayed enough not to injure them.

We presume you intend planting as soon as the bed is made, in which case you had better use well-rotted manure in the first foot of depth. Horse manure is better where the soil is of a clayey nature and cow manure—which is a cold manure—where sand predominates.

Stake out your bed, then dig out to the depth of one foot a space clear across the bed and four to six feet wide, and carry it to the other end. Call this pile No. 1.

Then dig out at the bottom of this space, one foot deep and two to three wide. Take this also to the other end and put it in another pile, called No. 2. You now have a space four to six feet wide of the top soil removed and two to three of the bottom.

Now place some strawy fresh manure in the bottom, close to the end where you commenced to dig, then add some soil from the bottom layer that has been uncovered, then more manure, trying to lay the manure in a slanting position so as to reach from the bottom to the top of this one foot layer, the object being to allow the air to pass down through this spongy layer and act upon the mineral elements in the soil. Continue making alternate layers, say six inches thick, until you have exhausted the uncovered lower foot of soil. You now commence again upon the surface soil, digging it again one foot deep, throwing it upon the mixture of soil and manure, but incorporating with it well-rotted manure. You need not use so much manure here and may lay it in horizontal layers; you are thus keeping the original top soil at the top, which is better than that below, only because of the presence of some humus from decaying vegetable matter and the action of frost and air.

Continue until you come to the end, when pile number two is placed at the bottom and number one at the top.

Your bed will be much higher than its surroundings, but will settle in time.

If you have reason to believe that the lower foot of soil is very poor and you can obtain good soil at a reasonable figure—corn field soil is good—cart all or part of the lower foot away, and replace with new soil; but in this case use the original top soil for the bottom. If you are making the bed in the lawn and have no use for the sod removed, chop it up and put it in the bottom. This makes a rich bed, but perennials remain in one place a long time and opportunities of remanuring do not often occur. However, when any space of a perennial bed is empty through death of the plants or removal for division, it is best to add more manure, and if the plants have been in place several years and especially if the same kind is growing back again, it is advisable to remove some of the soil entirely and replace with fresh.

A HARDY CLEMATIS

What vine is it that has small, sweet scented white flowers exactly like the *Clematis paniculata*, but blooms much earlier. Is it a variety?

Mrs. S. E.

No it is *Clematis flammula*, from Southern Europe, perfectly hardy but not as strong a grower as the Japanese *Clematis paniculata*.

MAN-OF-THE-EARTH—A HARDY VINE

A neighbor has a moon-vine that is a hardy perennial, bearing white flowers. I want to get one but don't know what to order as she does not know its name. Can you help me?

R. R. B.

It is probably *Ipomoea panduratus*, often called Man-of-the-earth, on account of the shape of its roots. It is a native of the United States.

A SCREEN FOR A CATCH-BASIN COVER

What can I do to hide an ugly-looking catch-basin cover on my lawn?

K. A.

Plant *Spiræa Van Houtteii* around it, setting the plants four feet apart, except at one side when you allow five. When cleaning the catch-basin, tie back the shrubs.

House and Garden

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LATEST ADDITION TO THE CRICKET CLUB

Containing the Swimming Pool, Bowling Alley and Billiard Room for the Junior Members

House and Garden

VOL. XI MARCH, 1907 No. 3

AMERICAN COUNTRY CLUBS

I. THE GERMANTOWN CRICKET CLUB

BY MABEL TUKE PRIESTMAN

TWENTY-FIVE years ago there were no country clubs in America. In fact it is only within the last twenty years that they have come into existence. The first home of the real country club was at Clyde Park near Boston. The estate was leased in 1882, and a building over one hundred and twenty-five years old was remodeled, and here were held the first social gatherings of the club. The grounds, at that time, consisted of over one hundred and fifty acres and possessed every facility for sports. The club was named "The Country Club," showing as no other appellation would, its priority.

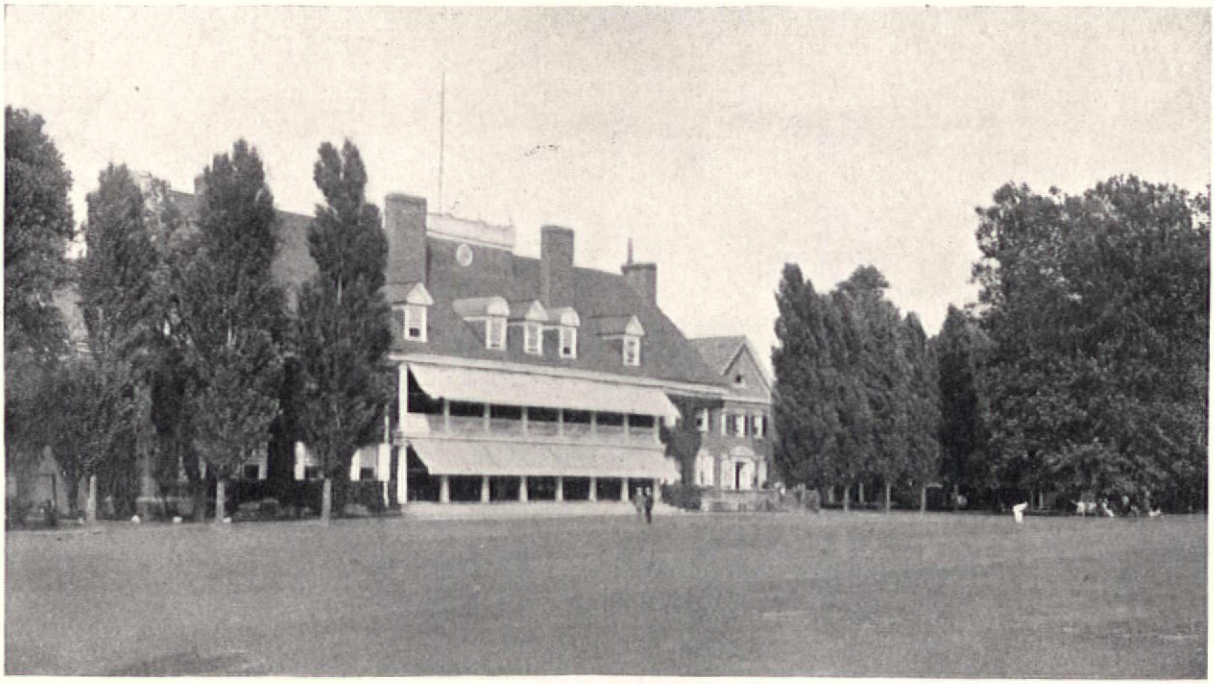
In 1898 there were comparatively few country clubs, but since that time their increase has been really remarkable. In the spring of 1895 there were about forty clubs, where golf was played; this included all hunt and country clubs. Before the summer was over the number had increased to over one hundred.

Golf has been a great factor in the growth of the country club, but the greatest impetus it has yet received, is in the fact of the half holiday on Saturday having become general.

The influence of the country club is a good one. It has made men into boys again, by inducing a love of play, and it has brought renewed health into the lives of many who were allowing the cares of business to monopolize all their time and energy.

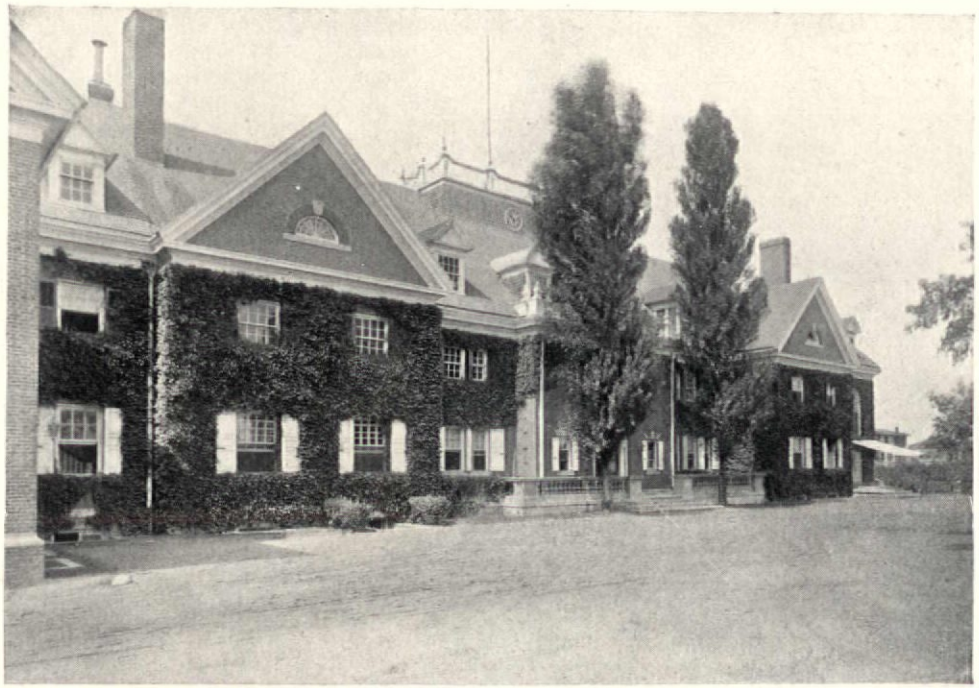
The women, too, have benefited by its existence. It has brought new interests into their lives and the active outdoor life has improved the physique of the American girl.

The country club is now a recognized social center, where men and women may meet on an equal footing



THE MEN'S CLUB HOUSE

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THE MEN'S CLUB HOUSE FROM THE REAR

and where pleasant functions bring them together under intimate and natural conditions.

Philadelphia is fortunate in possessing several good country clubs, which have become famous according to the prominence given to their respective games. As Philadelphia is the home of American cricket, it seems only natural to write first about one of its several cricket clubs.

The Germantown Cricket Club is the leading cricket club in America, cricket taking precedence of all other games, although generous provision is made for other sports, while the social element plays a prominent part in club life.

The Club is beautifully situated on the west side of Germantown, within a few minutes' walk of Queen Lane Station, on the Pennsylvania Railroad. It is on the Manheim estate, which is surrounded by Morris Street, Hansbury Street and Manheim Street on three sides, while the fourth side adjoins the country places on Wissahickon Avenue. The Club is more often spoken of as "Manheim" than by its proper name.

Old trees have been carefully preserved, and shrubs have been planted and massed affording a beautiful background for the lawns.

The entrances to the Club are well worthy of notice; those on Manheim Street being the most beautiful; the high walls interspersed with iron railings not only act as a boundary to the Club but allow delightful glimpses of the club life to be seen by the passers-by.

The Germantown Cricket Club was founded in 1854, and at that time it was purely a cricket club, situated at Nicetown on the site of what is now the Midvale Steel Works. Cricket was first played in Mr. William Wister's pasture, and in 1856 on the Duy's Lane grounds. During the war for the Union in 1861 to 1865 so many members enlisted that the Club was inactive, but in 1866 it was revived, and through the liberality of Mr. H. Pratt McKean occupied the ground at Nicetown, where all International matches were played until the Club opened at Manheim in 1890. In 1855 the Young America Cricket Club of Germantown was organized, and incorporated in 1879. Cricket was first played in Mr. Thomas Newhall's pasture, then in 1858 at Turnpike bridge, and in 1874 at Nicetown. Four years later the Club returned to the Turnpike bridge, and in 1879 occupied the grounds at Stenton. In 1890



VIEW FROM THE PERGOLA

the Young America Club was amalgamated and absorbed by the Germantown Cricket Club, so it will be seen we have to thank the enthusiasm of these original members for the present beautiful Club.

New buildings have been gradually added with the increased membership. One of the original buildings of the property was used as the Men's Club House, consisting principally of dressing-rooms. This building has since been used for the servants' quarters.

The Ladies' Club House was originally the principal house of the estate, and has been moved to its present location. It is extremely picturesque with its wide veranda entirely surrounding it, and is Colonial in character with its yellow painted walls and white trims.



THE LADIES' CLUB HOUSE

The colors of the Club are dark blue and white, and the Ladies' Club House is furnished throughout in this color scheme. Wide arches take the place of doorways, and on each floor vistas from one end of the house to the other can be obtained. Low ceilings, French windows, and old mahogany furniture serve to give a quaint and attractive appearance to the house. At one end is a large tea-room, which is used for informal receptions which are held there in summer every Tuesday afternoon. The Ladies' Committee receive in turn, aided by their daughters and friends.

On the second floor are the dressing-rooms, and a well-appointed dining-room which can be used when any of the ladies wish to give a luncheon. The piazza is a favorite meeting place, and great interest is taken in cricket, especially on Saturday afternoons, when cup matches are played. On Saturday evenings a good band plays in the grounds.

A little to the left of this building is the Junior Club House, which was originally the stable. The outside has been greatly improved by the addition of a wide balcony on the second floor. The well-designed settles placed against the wall of the club house improve its appearance from below. A weather-vane resembling a young goat has caused the building to be familiarly known as the "Kid's Club House." As Manheim is essentially a cricket club everything is done to encourage the juniors to become good cricketers. A nominal fee of $2.00 is charged for their annual dues. Their railway fares are paid when cricket matches are played at other clubs. The best professional coach obtainable is on the grounds to train the



ENTRANCE TO THE ENGLISH GARDEN



A SITTING-ROOM IN THE LADIES' CLUB HOUSE



A READING-ROOM IN THE MEN'S CLUB HOUSE



THE PRIVATE DINING-ROOM IN THE LADIES' CLUB HOUSE



HALL IN THE MEN'S CLUB HOUSE



THE UPPER BALCONY OF THE MEN'S CLUB HOUSE



THE ENGLISH GARDEN

boys in cricket. The trophy room in the club house contains cricket magazines and newspapers, thus sustaining the interest of the young members. The walls are paneled in oak and have the names of juniors who have played on International matches, and the names of winners of batting and bowling averages, engraved upon them. An inscription on the walls of the trophy room reads as follows:—"This trophy room, dedicated to the Junior members of the Germantown Cricket Club, was built A. D. MDCCCXCVI by the children of Edward M. Davis, Jr., as a memorial of their father who was twenty years president of the Young America Cricket Club of Germantown, the first club in the United States to establish junior membership A. D. MDCCCLXVI."



THE BALLROOM

Every year the seniors give a dinner in the main club house to all junior members who have played on first or second junior elevens. These dinners are eagerly looked forward to and speeches are made by the original founders of the Club, encouraging the juniors to become famous cricketers. The older members give their experiences, and tell anecdotes about cricket as they played it when boys. After dinner the prizes of bats and balls are awarded, with a few words of encouragement to each recipient. On these occasions the balconies are filled by the mothers and sisters, who watch the juniors busily putting away the dainties placed before them, and after the speeches receive their laurels.

On the Wissahickon side of the grounds a well-proportioned grand stand given by Mr. Thomas Pratt McKean is always well-filled at International cricket matches and Interacademic football games. The largest crowds were in attendance when Lord Hawks and Prince Ranjitsinhji brought their teams over from England. Before the Franklin Field was used for football, Pennsylvania-Princeton football games were played at Manheim. In the last few years Association football has taken hold in America, and Manheim has



THE BOWLING ALLEY

an Association football team which plays every Saturday afternoon during the season.

The Men's Club House was built some sixteen years ago, and was designed by the New York architect, Mr. McKim, of the firm of McKim, Mead and White, and is a perfect example of Colonial architecture. The first floor is devoted entirely to the use of the men, and contains card, smoking and reading-rooms, and also has a large billiard-room. On the second floor is a beautiful ballroom, where dinner dances, club concerts, smokers, private dances, banquets and dancing classes are held. The dance on New Year's day is always well attended and affords a favorite opportunity for meeting other club members. The ballroom contains a good stage, and amateur actors make use of it for presenting their attractive plays. Special dinners are served in the ballroom, and the adjoining loggia. In the winter this is glassed in and heated. In the summer months meals are served in the loggia almost entirely, and the beautiful views obtained from the piazza add no little to the pleasure of dining there.

A new wing has been added to the main club house. It contains dressing-rooms on three floors, and is said to be one of the best equipped dressing houses in any of the Philadelphia clubs. The dressing-rooms on each floor have expanded metal lockers and up-to-date shower baths. Behind the new wing is another addition to the Club, which contains a good sized swimming pool, which is much used throughout the summer. In winter the pool is emptied and boarded over and used for cricket practice. In this building are some squash tennis courts, much in demand during the winter months. Good bowling alleys are also provided in the basement, and many bowling parties are given by members, who have to engage the alleys weeks ahead, in order to obtain them for a certain date.



THE LOVERS' WALK

The reception hall is very attractive with its Colonial staircase and well-designed mantelpiece. The ladies make use of this hall for bridge parties in the winter.

On the right of this new building is an English garden, extremely picturesque with its quaint, high-backed chairs, pergolas and sun-dial, and it is one of the most charming spots at Manheim. On either side of the grounds is a beautiful avenue of trees planted to hide the houses on Hansbury Street. It is known as "Lovers' Walk" and is raised above a terrace, flanked on either side by poplars and oaks. Poplars were planted, as they grow very quickly.

Every fourth tree is an oak, and when these have reached maturity the poplars will gradually be removed.

More land has been bought behind the grand stand for new tennis courts, as the grounds were found inadequate for the number of courts required by the ever increasing membership.

The bowling lawn is situated behind the Ladies' Club House, and it is a most picturesque sight to see the older members playing on the well-kept lawn.

Keen interest is taken by every member in all that appertains to club life. This is due to the thoroughness of the work done by the officers and their committees. They make the Club cater to every class of its membership. The result is that old and young, men and women, all feel they have an ownership in the Club, and each becomes a factor in its success.



A Cricket Field, Ladies' Club House, Junior Club House and the Grand Stand



Phalænopsis Schilleriana

Orchid Culture for Amateurs

By WILLIAM S. RICE

ORCHIDS are Nature's aristocrats, from their delicate, silken or velvety petals to the exquisite perfume that lurks in the heart of them. This mark of high distinction is indelibly stamped upon their crinkled petals in dainty shades of cream, yellow, pink, rose, mauve, purple and in virgin white.

One feels instinctively their noble birth when ushered into their presence from the crude, fresh, invigorating air of out-of-doors to the soft, humid, perfumed atmosphere of the greenhouse, where are gathered these titled foreigners from every tropic land.

Among many the erroneous idea prevails that because of the rarity and high price of orchids, people of moderate means cannot afford to buy such luxuries. A little intelligent investigation in the matter, however, throws a very different light on the subject. The orchid family is such an extensive one that there are many species that are comparatively easy to grow. In fact, these same species are quite as beautiful and many of them are more beautiful than the higher priced ones; for, the standards set by collectors depend quite as much on the rarity of the species as on size or peculiar coloring. Those who are at all familiar with the orchid regard it purely as a highly developed and rarely beautiful flower with an individuality so marked as to be almost human. As such it is known and loved by many amateurs throughout America, who are far from being in the millionaire class.

The earliest importation of orchid plants cost as much as $1000 each for rare kinds. Importations being now larger than formerly, and the product secured being more widely distributed, has forced down the prices of many varieties.

The orchid was introduced in the greenhouses of England little more than a century ago, the first specimens having been brought from the tropics by returning missionaries and officers. Later, many new and striking species were introduced on account of the extravagant sums of money offered for novelties. Stimulated by these prizes, hunters scoured every part of the tropics, risking and often sacrificing their lives in the mountains, jungles and fever-breeding



PHALÆNOPSIS

swamps in quest of the finest specimens. So great is the danger from wild animals that collectors are often forced to urge their native helpers on at the point of a brace of pistols.

It must not, however, be inferred that the orchid is an unusual plant in its native haunts. On the contrary it outstrips all others there, taking and holding the best positions; swinging airily from the trunks of lofty trees which must be felled, in order to secure it, clambering over dripping rocks in shady places, clinging daringly to mountain sides at points as high as 14,000 feet, and planting itself with reckless abandon in the midst of jungle depths where the foot of man dares not go.

A friend of the writer is an enthusiastic cultivator of these rare blossoms, and, while his greenhouse is only a small 8 x 10 affair, and though his collection is not a large one, he finds the care of it during his leisure hours, between banking hours, a congenial and elevating kind of recreation.

"Instead of finding it a task," he says, "a visit to my little orchid conservatory, where the scene is like some glowing picture, executed by the Master's hand, invariably acts as a panacea and gives me new inspiration."

He tells me that he finds it especially interesting to watch the development of the flower buds, as they push up through their sheath and swell, then unfold, and finally reveal all their loveliness. The lip, which is carefully tucked away inside the bud, slowly opens, unrolling its beautifully fluted and ruffled edge. The average orchid is at first of a greenish hue; but this soon changes to a purple or a rose pink.

Is it not remarkable how few, of all the many who express themselves as being fond of flowers, care enough to themselves undertake their cultivation? Such people do not realize what pleasure this affords nor what a pleasant relaxation it offers to one after being shut up all day in an office. Who shall say that such time and labor is misspent even though one prefers to share his cut orchids with friends rather than ship them to the city florist who often pays as high as a dollar apiece for them?

While there are several varieties that may be grown in the ordinary greenhouse the cultivation of the Cattleya varieties have been found to be the best, the most interesting and likewise the most profitable to grow.

Ordinarily propagation is effected by dividing the bulbs, or by taking young growths from the base of



LÆLIA PURPURATA

the stem. Except for hybridizing, few growers care to take the trouble to grow orchids from seed.

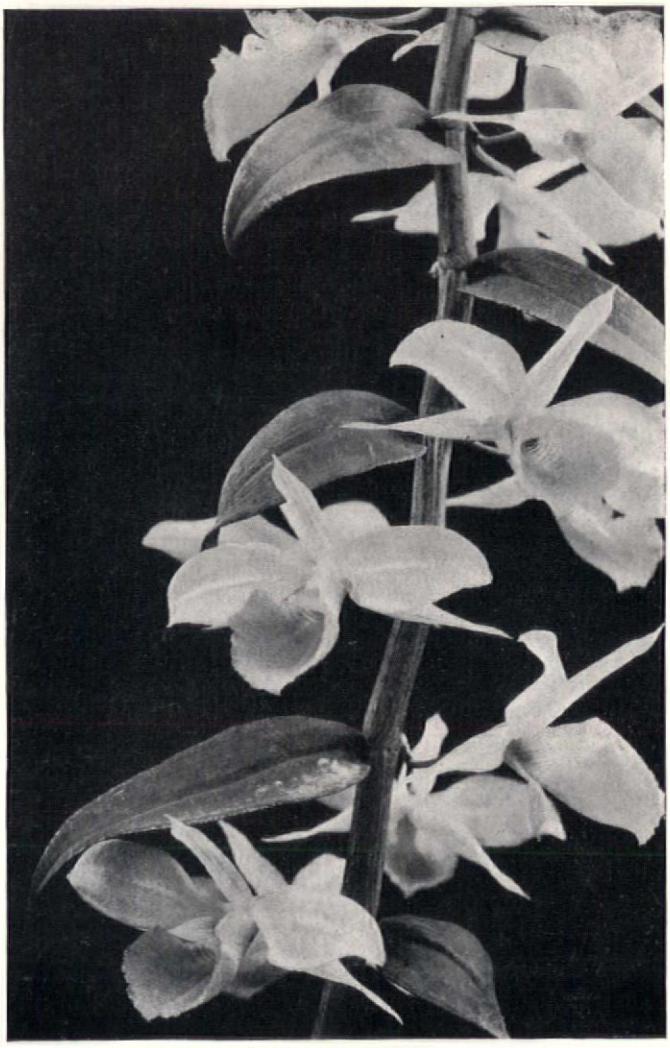
One of the most pleasing features of orchid culture is the fact that the plants bloom at various seasons of the year; so when purchasing them, it will be wise to include in your collection those that flower in the four seasons. During the winter months, when the days are dark and dreary, the *Cattleya Percivaliana* and *C. Trianæ* are to be found in bloom. The reader can better imagine than I can describe the pleasure of plucking these flowers and bringing them into the living-room. After the dark days have passed and the days grow longer comes a most enjoyable time when the *Cattleya Mossiæ*, *C. Mendelii*, and *C. Warneri* are in flower. At this season no flowers are to be found outdoors in the garden.

The lasting quality of the orchid varies, some lasting as long as four weeks after cutting from the plant; but to retain them so long the water must be changed twice daily and the flowers placed outdoors to receive fresh air; also a small section of the stem should be cut off each day.

Orchids may be grown side by side with other greenhouse plants; and the idea that they will only



CYPRIPEDIUM



DENDROBIUM

flourish in a house built expressly for them is erroneous. Some of the finest varieties can be successfully grown in a greenhouse used for all kinds of plants.

Maidenhair fern makes a pretty background for the orchids and looks well when added to the cut flowers.

Years of practical experience in cultivating orchids have demonstrated that, when once their natural wants are thoroughly understood, they require less attention, and, their requirements being so simple, they encroach less upon the gardener's time than is generally supposed.

Some orchids thrive best in the shade while others require more light. Some do best when suspended from the roof, and all delight in air—abundance of fresh air.

Orchids will endure more in the way of deprivation than any other plant, yet much time and patience is necessary to coax the tender shoots into full life and growth when freshly imported.

Some rare specimens are found in newly imported orchids; after having been freshly potted the first



DENDROBIUM

step in their cultivation is to place them in the greenhouse best suited in temperature and moisture to properly develop them. Some years ago a shipment of plants was received by an amateur collector from South America. They had been floated down a river on a raft over two thousand miles, passing through two revolutions en route, were shipped to New York, thence to the collector, and flowered the next season.

It is not advisable to crowd the plants in the greenhouse, and cleanliness is a great point to be observed.

Some of the insect pests that infest the plants are wood-lice, slugs and the common house-fly. The Cattleya fly found on freshly imported plants is a much dreaded insect; its larva is deposited in the center of the young growth, and its presence is detected when the young growth about an inch high becomes abnormally thick at the base and tapers to a point; the growth making but little progress. The only method of extermination is to cut out the infested young growth and destroy it. Too much moisture in the orchid house causes damp root, while, on the other hand, if allowed to get too dry the plants are subject to dry rot. A plant just starting its growth will require very little water, just enough to keep the bulbs from shriveling; as the growth develops, gradually increase watering; when the bulb has matured, watering should cease to allow the bulb to ripen. When the flower buds appear the plant should receive plenty of water, but when it has ceased blossoming it should be given a season of rest.

Beginning with the winter months the *Cattleya Percivaliana* and the *C. Trianæ* are to be found in bloom. The Percivaliana is called the Christmas orchid because it blooms at that time and makes a handsome decoration for the table during the holiday season. The sepals and petals are white with purple throat veined with an unusually rich shade of yellow.

Cattleya Trianæ blooms during the months of December, January and February; it is pure white, and in pink ranging from the most delicate to a deep rose.

Cattleya Schroederæ—the Easter orchid, is indeed



CATTLEYA TRIANÆ

a beautiful flower and a lovely decoration for this festival season. In shape it resembles the Trianæ; its color is white, sometimes a delicate rose blush with a blotch of orange yellow in the throat. Everyone cultivating this plant will find great pleasure in its beauty and growth.



CATTLEYA WARNERI

Phalænopsis Schilleriana, a native of the Philippines, blooms during the winter months. Springing from the center of the plant is a slender, wiry stem that branches freely, each branch bearing numerous blossoms. It is a prolific bloomer, as many as 170 flowers having been produced on a single plant. It is one of the most desirable orchids, the flowers being lavender purple, while the foliage itself is quite decorative. The long oval leaves attain a length of eighteen inches with their upper surface a dark green, mottled with profuse and irregular spots of grayish green, while the under surface is a rich purplish hue.

The *Oncidium Papilio*, called commonly the butterfly orchid, bears a striking resemblance to an insect of that character. It blooms during all seasons of the year and is extremely curious and unique. Its flower spikes, which are long and slender, are produced from the base of the pseudobulb and the flowers are at the apex, one following the other in succession for several years.

During the spring season we have a variety of the *Lælia purpurata* which resembles the Cattleya; the petals and sepals are white, sometimes a rosy blush, the lips a very dark shade of purple with yellow veins.

This plant, though requiring a great deal of room on account of its height, is worthy of cultivation.

Cattleya Warneri and *C. Mossiæ*, flowering late in spring, are very beautiful with petals and sepals a rosy purple and gorgeously colored lips. *Cattleya Mendelii*, another flower of rare beauty, has petals and sepals of a light pink, sometimes pure white, with a dark purple lip.

During the summer months we have the *Cattleya Gaskelliana* and the *Cattleya gigas*, both very handsome. During the autumn months we have the *Cattleya labiata*, a free bloomer, the flowers are a beautiful mauve with richly colored lips.



CATTLEYA MOSSIÆ

The orchid is a native of the tropics, coming to us from East India, Australia, the Philippines, China, New Granada, Brazil, Peru, Hawaii, Central America and Mexico; and quite a number of this large family's poor relations may be found growing wild in the United States.

To insure success in the hothouse an effort must be made to secure the same conditions of heat and moisture that the plant has known in its native haunts. For this reason a large orchid house is divided into several compartments so

that the East India and Philippine varieties requiring great heat may be nearest the stove (or boiler when a steam heater is used); those from Brazil and other intermediate zones may come next, and varieties from greater altitudes or cooler climes last. The temperature of the orchid house should be 60 degrees at night and 75 degrees to 80 degrees in the daytime. Some plants from Peru and Mexico require plenty of sunlight as well as heat. To other varieties, the direct rays of the sun through the glass roof would be very injurious, so the panes are treated to a coat of white lead and gasolene. To insure moisture the tables, the floor, the moss and lichen covered walls are showered with water several times a day; for moisture there must be —not too much but enough. Climatic conditions without must also be reckoned with. The plants require plenty of fresh air, therefore a hot blast through the greenhouse would be fatal; as would a cold, wet gust. For this reason ventilators are placed near the ground, that the generous supply of fresh air may pass over the pipes and so be warmed, and take up moisture from the damp earthen floors before reaching the plants. Top ventilators are used to let the excess heat escape.



CYPRIPEDIUM

The orchid is not, as many suppose, parasitic in its nature, although the larger class, the epiphytes, cling to trees or fasten their roots to cracks of the bark. It does not subsist upon the sap, but uses the tree merely as a support and feeds delicately upon the air. To this class belong the beautiful Cattleya and Phalænopsis, the Ærides, Dendrobium, Saccolabium, Oncidium, Stanhopea and others. Even the earth growers (terrestrials) ask for but a light, rich, mossy loam in which to thrust their roots, from which they spring sprite-like into the air or swing head downward as in imitation of animal or insect friends of the jungle. Of these very handsome and well known, are different species of Cypripedium, Odontoglossum, Calanthe, Neottia, etc.

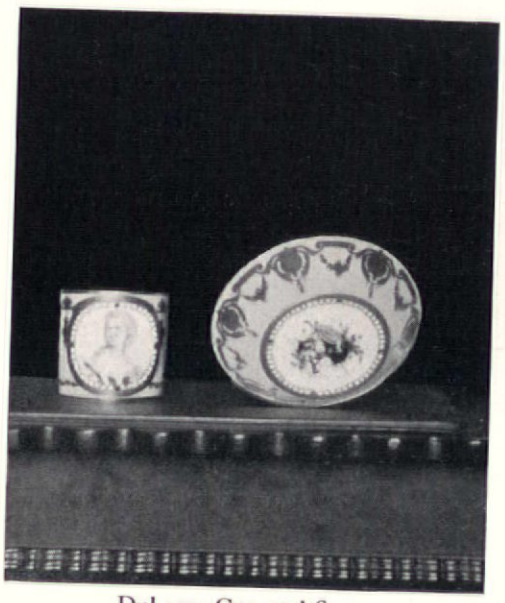
Fastidious in all its habits, the orchid demands and is grateful for frequent shower baths. It belongs literally to the leisure class.

As a seed it lies in its well-warmed bed of moss often a year before deigning to peep out even the tiniest leaflet to show that it means to be up and doing, by and by.

At the end of another year, if the conditions suit, it will have made, perhaps, three quarters of an inch of growth in its two blade-like leaflets. At the end of two years, with its two leaves grown two inches, and its tiny pseudobulb predicting bloom, it is possible to call it a plant, but not by any sort of coaxing or forcing will it condescend to flower before the fourth or sixth or seventh year. When it does put forth its blooms one is reminded that all highly organized life is slow in maturing, but that the results are often worth while. In its endurance it also gives proof of its being well bred.

A visit to an orchid house when the plants are at their best is a surprise and delight to all nature lovers.





Dubarry Cup and Saucer



Royal Cup with Crested Saucer

Two Fine Specimens of Old Sèvres

By ENID LOCKE

THE Royal Manufactory of Sèvres has been called "the extravagant plaything of kings." But it was more than that for its place in the history of art is a very high one. It was started in a riding school at Vincennes in 1740 by two runaway rogues under the patronage of a generous marquis who loved the beautiful and was jealous for France of the success achieved at Meissen.

He interested the King and the factory was put in proper hands. Only after nine years of experiments, however, was a piece turned out that was thought worthy to be presented to the unhappy wife of Louis XV., Queen Marie Leczinska. All trace of this vase has been lost but it has been described in some contemporaneous memoirs as being a white vase three feet high, surrounded by figures and having in it a bouquet of four hundred and eighty tinted porcelain flowers.

Such an impression did this remarkable work produce on the young Dauphine that she ordered a similar one to send to her father, the King of Poland, to show him that her husband's country had created something as beautiful as had ever been turned out of Germany's pride,—Meissen.

From this point in its history the artistic success of the factory was assured and immeasurably did it advance. With the advent of Boileau as director the financial condition improved also. During his twenty years of skilled management painters of note, sculptors to design shapes for the vases, distinguished chemists, were all employed to get perfect results, while the secrets of the factory were carefully guarded from its rivals.

Boileau died leaving about 500,000 livres in the coffers; his successor unfortunately squandered this sum and was put in prison for his mismanagement. The factory was once more put under safe directorship and it thrived so that it needed larger quarters. It was then installed at Sèvres, as being conveniently located between the residence of the King, Versailles, and Paris.

During the many changes of government, the factory was regarded as a glory to France and was always financed and protected. The ability and honesty of Brongniait for forty-seven years held the confidence of the successive powers in France and did wonders to keep its work undisturbed. We are indebted to him for the invaluable Musée de Sèvres, founded 1823.

Every household has in it some piece from this historic factory, either modern or old, so that this short sketch may not be amiss.

Below are described two examples of old Sèvres which have been brought to America.

Like a pale blue scarabee found in an Egyptian tomb seems this tiny royal cup with its crested saucer. It belongs to a collector in New York who values it highly because of its intrinsic beauty and because it belonged to the service of Louis XV., having the crown and royal initials in gold on the saucer. It came from the Sèvres factory when it was under the management of Boileau. It is of the softest blue and the porcelain is very thin. There are three medallions

bordered by dull gold scrollwork. The center medallion on the cup has in it a gay little rooster, and the saucer medallions have in them two pink tailed pheasants. The markings on the bottom of the cup and saucer indicate the date as before 1753, and the decorator is simply known as "L. F.," his work of flowers and birds on fine ware being famous but his name has been forgotten. Poor, unknown artist who painted for France's monarch! It seems incredible that this little blue cup and saucer has so long outlived its maker and his king. If it could but tell us who "L. F." was and how it came that this frail shell passed through those years of terror in France when every sign of royalty was detested! Its beauty was its only defence but it was enough to preserve it without even a nick for more than a century and a half.

In the same collection as the above is to be found a cup and saucer of the famous *bleu turquoise*, also from the Sèvres factory. The date is 1768, fifteen years later than the little cup of "L. F." The artist is Viellard whose paintings on porcelain of figures, trophies and graceful borders were much admired. The ground color is a sharp blue and very beautiful. It was just at this time that the *bleu turquoise* was discovered by use of copper. The chemists created other colors equally good, among which is the flesh tinted pink called after the Marquise de Pompadour that fair critic and patroness of the Sèvres factory. This pink has sometimes been called "Rose Dubarry" but incorrectly so. *Jonquille*, an exquisite yellow, *violet pensée* and *vert pomme* all appeared in this period.

The portrait pieces of porcelain are always valued most highly as can be readily understood, and this cup has on it a veritable miniature of Madame Dubarry surrounded by enameled white dots giving the effect of a pearl frame. This is the period when enamel was first used in combination with porcelain. The saucer and main part of the cup have dull gold looped garlands and small gold medallion effects with scrollwork about them. In the center of the saucer is a charming clustering of flowers, a shepherdess' hat and crook and a shepherd's pipe.

Madame Dubarry's face is delightfully dainty and one cannot wonder that Louis XV. said "she is the only woman in France." The mouth is very curved and small and the eyes pale blue. Her powdered hair is arranged in curls with a pink rose tucked in the right side and she wears another on the left side of her corsage.

As one handles this piece of delicate faience a wave of pity for the coquettish woman on the cup, comes over one. She is smiling out from her pretty surroundings, and where Viellard has painted the string of pearls about the curve of her neck, fell the guillotine as vengeance for a king's favor and a reckless, thoughless extravagance.

The Use of Electricity in the House

By C. D. WOOD

Heating Engineer of the New York Edison Company

NEVER in all the centuries that woman has "kept house" for man has her task been so attractive and so easily performed as at the present day. With the aid of the electric current, housework no longer spells drudgery, but genuine pleasure.

It is a far call from the fagot fire of the savage in the open to the electrical range in a modern kitchen. In every intermediate stage of culinary progress,—the log blaze before which the roast was turned on a huge spit, the "Dutch oven," the wood stove, coal range, oil stove, gas range,—each of these in its turn and time has seemed the very acme of convenience and utility. But now that electricity has appeared, appealing to every true housewife with its cleanliness, safety, and absolute reliability, it threatens soon to drive all rivals from the field.

Not for cooking alone is this new agent becoming indispensable, but for numberless other household purposes. Whether the mistress of an establishment "does her own work" or has a retinue of servants to do it for her, she is more comfortable and better served if her home is equipped with those electrical appliances which lighten all domestic labor.



Electric Cigar Lighter

Perhaps the reader would find it interesting to make a tour of investigation

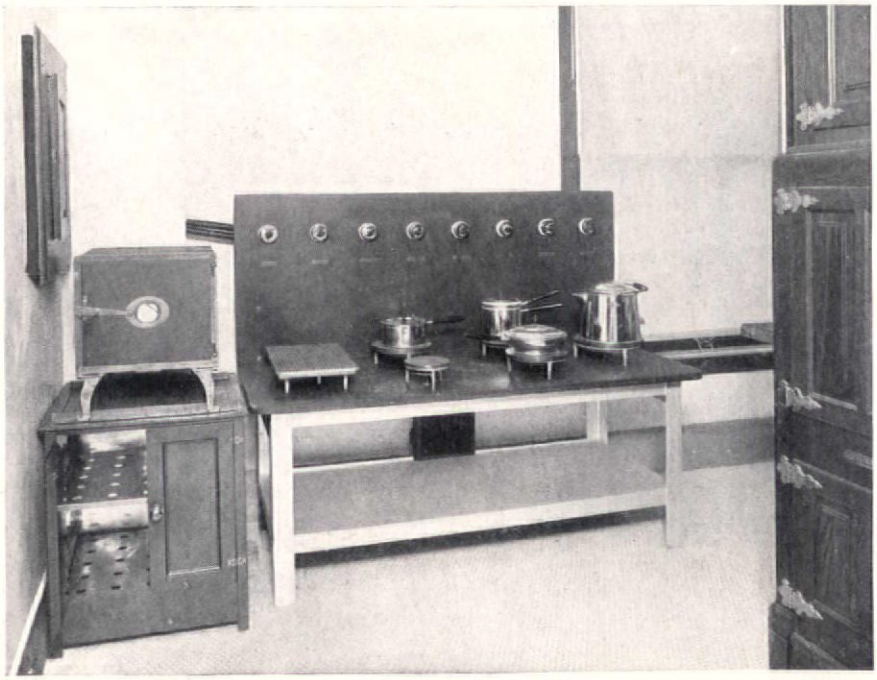
through a modern electric house and see for himself the extent to which electricity has become the housekeeper's ally.

Upon entering the basement we discover that the heating of the whole house is regulated by an automatic electric device which maintains the proper temperature in each room; ashes from the furnace are brought up from the sub-cellar to the street level by means of an elevator operated by an electric motor. As we pass along the basement hall a slight chill in the air is perceptible in the vicinity of the electric ice machine which is capable of refrigeration equal to 200 pounds of ice in every twenty-four hours, so that an "ice famine" has no terrors for the dwellers in the electric house.

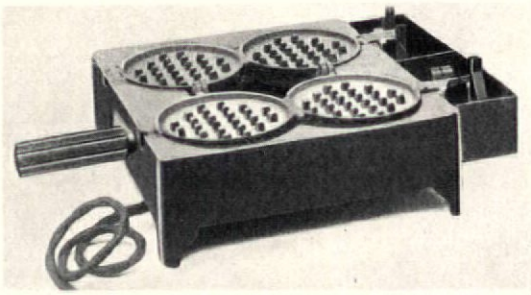


ELECTRIC LAUNDRY

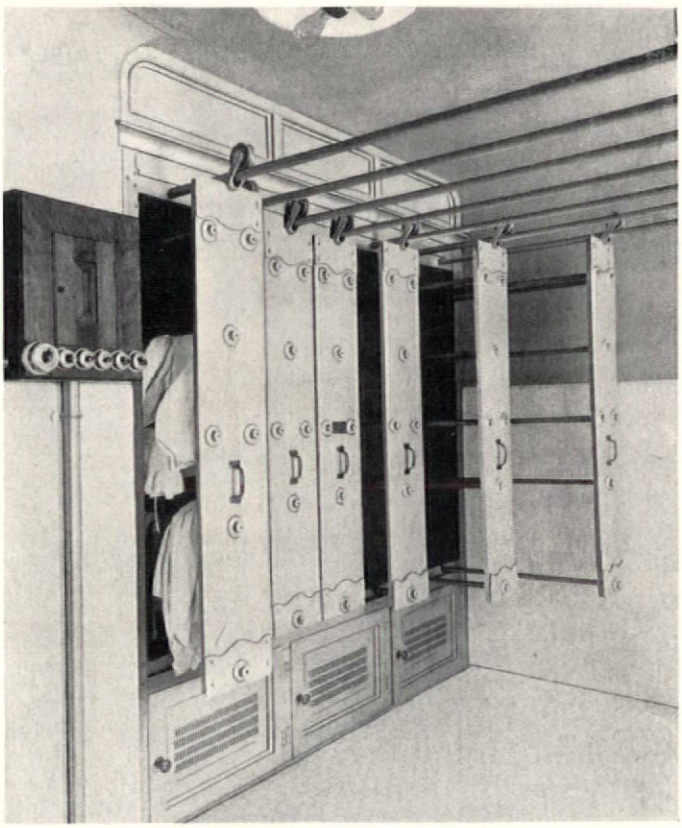
Just beyond the electric refrigerator is the ideal laundry of the up-to-date housewife, fitted up with the newest electrical contrivances for facilitating the work incident to "wash-day." Here is the clothes-washer attached to a motor; while this is quietly and thoroughly doing its part the big wash-boiler with its electric heating coil stands ready to receive the clothes as they drop from the electric wringer, and the electric clothes-drier does away with anxious watching of the weather on a cloudy day. Electric flat-irons of various weights and sizes will quickly complete the laundering of the family wash without the heat and annoyance of a coal fire. Next we come to the cook's domain, the kitchen, and are bewildered by the number and variety of things electrical which await inspection. The electric range has a capacious oven in which the monster turkey can be roasted to a turn, or the lightest bread and flakiest pastry baked. By turning a switch three different degrees of heat may be obtained, according to how quickly or how slowly food is to be cooked. On the table-like top of the range are several discs, each with its individual switch for the three degrees of heat, whereon are placed the cooking utensils with their contents; besides there is a gridiron, a broiler, a cereal cooker and water-boiler. An electric plate-warmer keeps viands warm in their transit on the dumb-waiter from kitchen to dining-room above. A little motor can be attached to either the metal-polisher and knife-sharpener, the coffee-grinder or meat-chopper, as required. The cook who reigns over an electric kitchen beats all the eggs she uses by electricity and the electric dish-washer relieves her of the most monotonous of her duties. If the house should be a very large establishment, she is provided with an electric potato-peeler as well. Indeed, an electric kitchen is a paradise for cooks, especially when on hot summer days the place is kept cool by a whirring electric fan. With some



ELECTRIC RANGE



ELECTRIC WAFFLE IRONS



ELECTRIC CLOTHES DRIER

slight preparations the night before, the cook need only turn a switch in her room on rising to find water boiling and cereal cooking when she goes into the kitchen to prepare breakfast. The housemaid has an electric treasure stowed away in the cupboard under the kitchen stairs, viz., an electric carpet sweeper, which can be connected by a flexible cord to a lamp socket and used in any room. It draws all dust up within itself as it moves along over rugs and carpets, and is therefore a health-saver as well as a time-saver.

In the dining-room attention is immediately attracted to the daintily spread table with an electric chafing-dish set upon it, and an electric toaster is on the buffet. The electric cigar lighter dangling from the chandelier contributes to the enjoyment of the men of the house. An electric coffee percolator is also on the buffet. In the parlor madame at her tea-table may dispense cheering, uninebriating cups to callers, assuring them that this beverage brewed in the electric tea-pot before her is entirely free from tannin and cannot affect the most susceptible nerves.

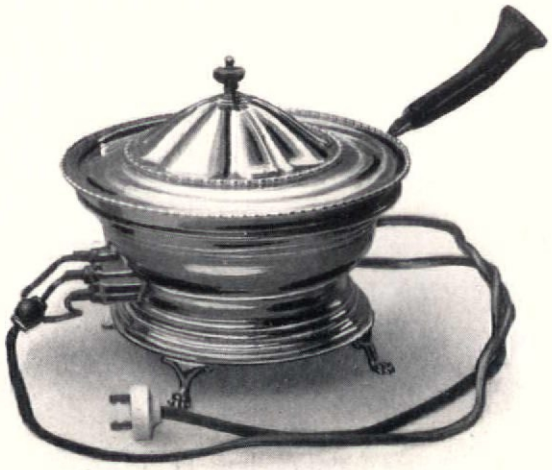
Across the hall is the cosy library. A ruddy cheerful glow emanates from a luminous electric radiator set on the tiles of the hearth. Within reach of the easy chair drawn up to the library table is another cigar lighter, and an incandescent drop-light concentrates a clear, steady radiance which would fall agreeably upon the pages of the reader's book. In inspecting the upper floors, we take the liberty before ascending the stairs, of touching the electric button concealed in the carving of the newel-post, and instantly the electric lamps on the second floor spring into brightness. In the several sleeping-rooms is electrical equipment suitable for each apartment. Examining one bedroom in detail we observe lying on the foot of the bed an electric heating-pad, which is a vast improvement over the leaky, bulky hot-water bag. One of these pads on a much larger scale provides the light, warm coverlet thrown across the bed. At a convenient height and angle on the wall is fixed an electric reading light. Within arm's length of the bed is a push button which reaches all of the service departments.



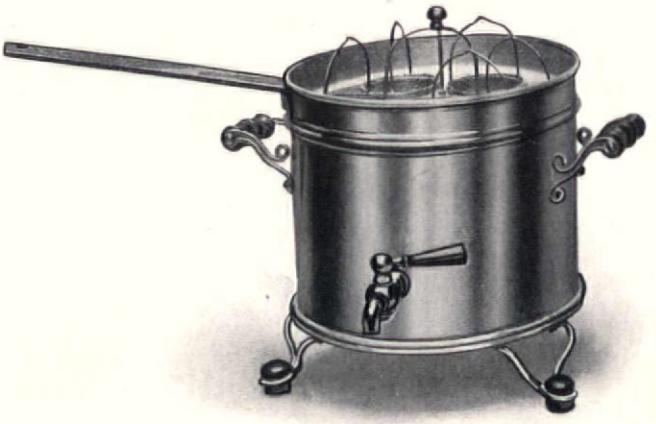
WATER HEATER



COFFEE PERCOLATOR

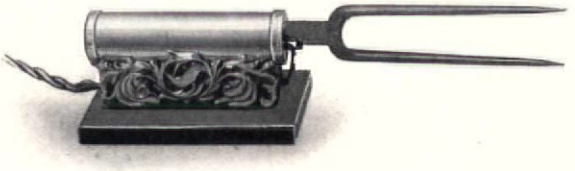


ELECTRIC CHAFING-DISH



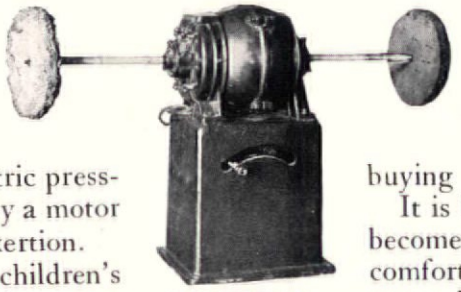
CEREAL COOKER AND EGG BOILER

A small telephone is also here, communicating with all parts of the house. On each side of the dressing bureau is a miniature adjustable electric lamp where can be heated the electric curling irons. When the wardrobe door is opened, an electric closet light floods every nook with its rays. On a little table in a far corner is the nursery electric milk-warmer ready for instant use at any hour of the night. For early autumn days a portable radiator stands ready to remove any chill from the room. Adjoining the bedroom is the bath-room with its electric bath, heater for shaving water, massage vibrator and radiator,—the epitome of luxury.



CURLING IRON

At the end of the corridor a good sized room is devoted to the use of the family seamstress. Electric pressing irons and sewing machines run by a motor are a blessing, saving unnecessary exertion.



POLISHER

Located on the third floor is the children's play room. Ascending we look through an open door into a roomy apartment where games are in progress. On the floor is spread a complicated system of railroad tracks and a toy train is traveling over it, drawn by a toy locomotive propelled by electricity supplied through a long, flexible wire from a lamp socket on the wall. On a table at the side of the room is a complete magic lantern outfit with which is used an incandescent lamp of considerable power.

On this floor are located the servants' sleeping quarters, which are equipped with electric lights like the rest of the house, electric alarm clocks and return call push buttons.

While the average housewife protests loudly against the comparatively high cost of electric cooking utensils, if she would bear in mind that such utensils are made from the best and strongest materials and outlast many supplies of the ordinary sort, she would perceive the ultimate economy of buying the best.

It is but a short time since electricity has become a recognized factor in luxurious and comfortable living and has found its way into many households, where it is esteemed a necessity and not a luxury. Undoubtedly the near future will see it in its new forms as universally used as is the telephone and electricity for lighting.







Electrical Flat-Irons



THE ENTRANCE FRONT—KINGSTON HOUSE

George T. Pearson, *Architect*

A Colonial Residence at Chestnut Hill Philadelphia

GEORGE T. PEARSON, Architect

THIS house, the residence of H. H. Kingston, Esq., is on St. Martins Lane, Chestnut Hill, Philadelphia, and its walls are of Chestnut Hill stone, with squared and dressed faces, being the first new house of such as are known as "Colonial" to be made with such walls, and it is probable that none of this character have been built for about seventy-five years.

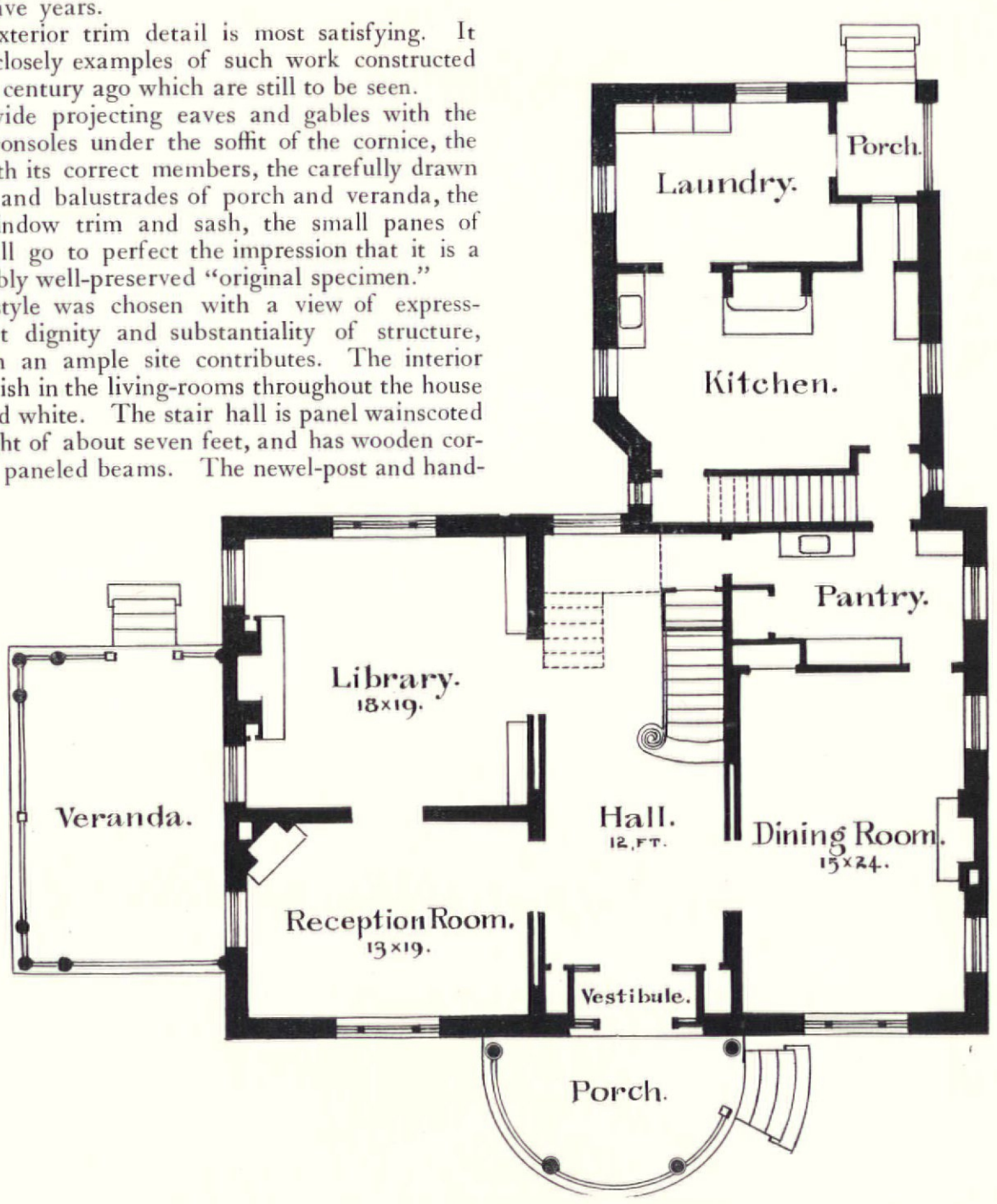
The exterior trim detail is most satisfying. It follows closely examples of such work constructed almost a century ago which are still to be seen.

The wide projecting eaves and gables with the shaped consoles under the soffit of the cornice, the frieze with its correct members, the carefully drawn columns and balustrades of porch and veranda, the white window trim and sash, the small panes of glass,—all go to perfect the impression that it is a remarkably well-preserved "original specimen."

The style was chosen with a view of expressing quiet dignity and substantiality of structure, to which an ample site contributes. The interior wood finish in the living-rooms throughout the house is painted white. The stair hall is panel wainscoted to a height of about seven feet, and has wooden cornice and paneled beams. The newel-post and hand-rail of stairway, and the treads and risers are of mahogany.

The library has ample bookcases with leaded glass doors, a charming mantel and fireplace, low paneled wainscot, and a finely modeled wooden cornice.

The dining-room has beamed ceilings, a high plate-rail, commodious china closets and a large fireplace.



FIRST FLOOR PLAN—KINGSTON HOUSE



THE STAIR HALL—KINGSTON HOUSE

George T. Pearson, *Architect*



THE LIBRARY—KINGSTON HOUSE

George T. Pearson, *Architect*



THE DINING-ROOM—KINGSTON HOUSE

George T. Pearson, *Architect*



THE ENTRANCE HALL—KINGSTON HOUSE

George T. Pearson, *Architect*

Talks About Hardy Perennials

II. THE GIANT KNOT-WEED

By W. C. EGAN

THIS bold and striking plant, *Polygonum Sieboldi*, the best of the genus when grown as an isolated specimen on the lawn, is a native of Japan, introduced to European cultivation in 1825, and, like most of the species, spreads rapidly at the roots, especially if disturbed.

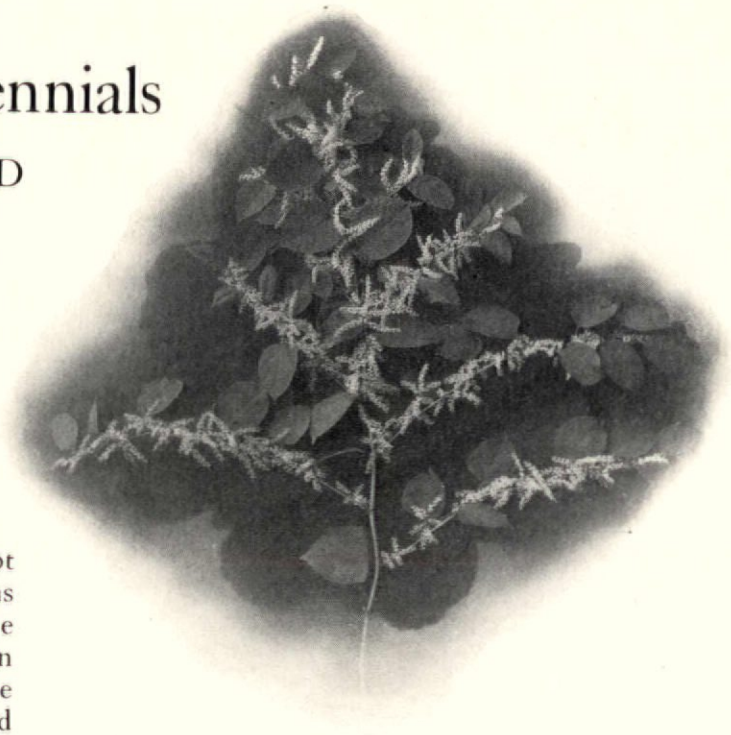
Growing it in a group with other plants is almost out of the question, as it would soon preempt all the bed, and an attempt to eradicate it seems futile, as each little point of a broken root will make a plant even if buried deeply. It is so imposing in its bold and graceful habit, that it is worth some trouble and expense to grow it. The plant illustrated is some four years old, planted in a square, bottomless box made out of two-inch plank, two and a half feet wide at the top and one foot wider at the bottom, and three feet deep. This is sunk into the earth so that the top rim is about two inches lower than the sod.

So far no roots have escaped confinement. Cement or brick would be more lasting, and would have been used had not the wooden box been on hand at time of planting. This plant is also known as *Polygonum cuspidatum*.

A somewhat similar species, growing perhaps a little taller and differing mainly in its angular and striated stems, is *P. Sachalinense*, a native of the Island of Sachalin, north of Japan. It is hardy beyond question, as is also *P. Sieboldi*, and while unusually persistent when once established, may be used to advantage in rough places where a strong growing plant is desired.



THE GIANT KNOT-WEED



SPRAY OF THE GIANT KNOT-WEED

P. Baldschuanicum, from Turkey, of questionable hardiness, and first described in 1884, may be classed as a shrubby climber, growing, it is said, twenty feet tall. It should prove a valuable acquisition in a more favorable climate than that proportioned to the suburbs of Chicago. It is a perennial whose stems become woody at the base. The small white or rose colored flowers on terminal, drooping panicles, are extremely numerous and very effective when in their prime.

There is another climber, more slender than the above, in Thunberg's *P. multiflorum*, a tuberous rooted species climbing some eighteen feet, and blooming in September. The flowers are a fleecy white on small laterals, along the upper three or more feet of the vine. This species is somewhat tender and only successful with me when wintered in a cold frame. The sprays of *P. multiflorum* are suitable for decorative purposes.

P. compactum is a low growing species, somewhat like *P. Sieboldi* except in height, but lacks its stateliness and is a much inferior plant.

The above comprises about all of the one hundred and fifty known species worth growing. Once in a while we run across a collection of "old-fashioned flowers" and in it is found *P. Orientale*, an East Indian annual, in cultivation since 1707, known as "Princess feather," "Tear thumb," and "Kiss-me-over-the-garden-gate." The latter curious name was probably given it because it grew up and over the garden fence, it generally being grown as a back plant lining a fence. The genus is very closely related to the buckwheat and is often classed as belonging to that family.

Two Cottages at Wyoming, N. J.

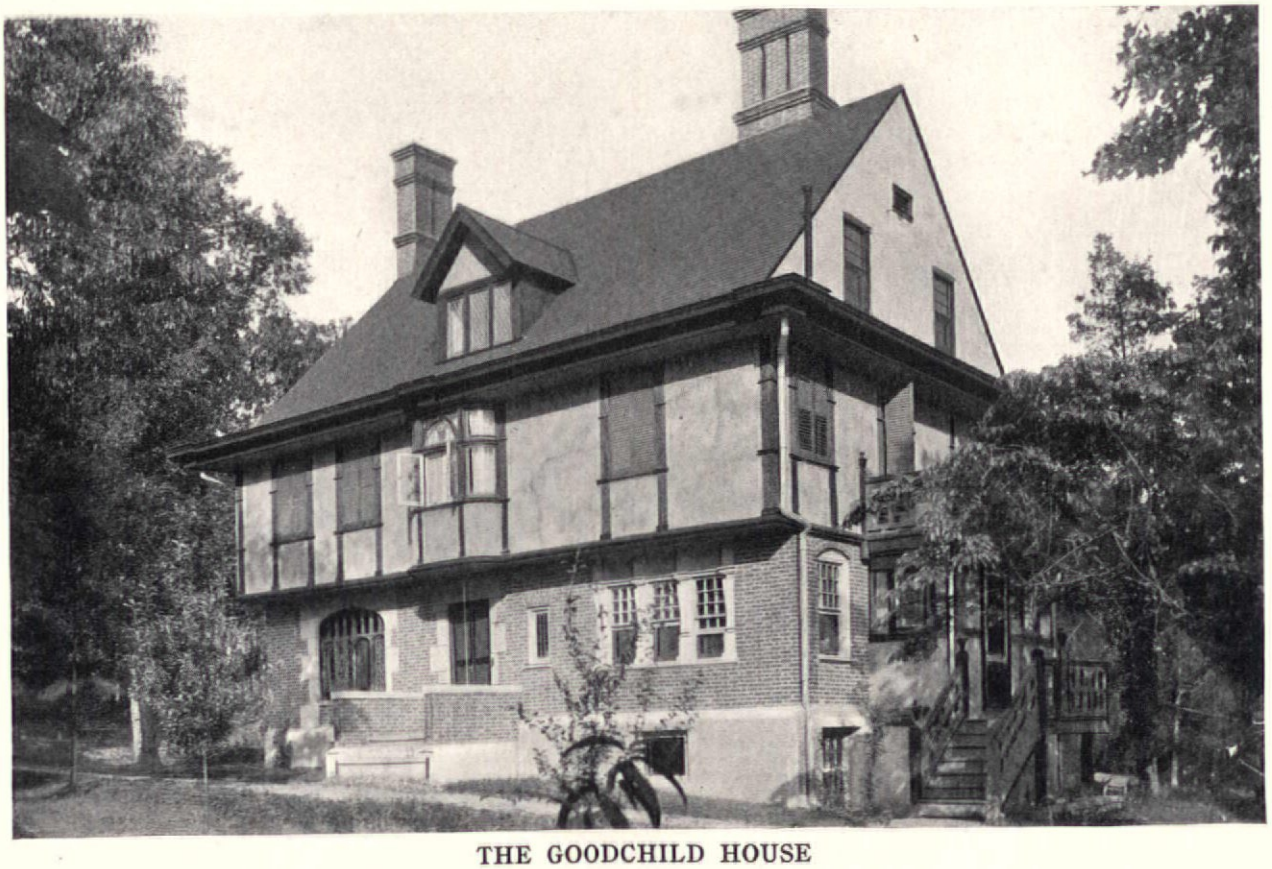
J. W. DOW, ARCHITECT

THAT the leaning of the present generation of American house builders is toward English cottage architecture is evidenced by the two modern cottages at Wyoming, New Jersey, from which some illustrations are herewith presented. This cottage architecture is not the kind of English cottage advocated by John Ruskin, and extensively exploited during our dark transitional period of 1845 or thereabouts, nor is it selected solely because it is English cottage architecture in contradistinction to what we call "Colonial," for cottage architecture in England to-day is nearly if not quite as faulty as our own, and stands in need of quite as general an uplift. It is almost unnecessary to say that there are English cottages and English cottages.

The brick and stucco house built by Miss Goodchild and the stone cottage of Eldred Bates are *pretty* cottages, in fact they are beautiful. And to encourage the building of such cottages, that is, cottages considered by competent judges of architecture to be up to a certain standard in the subtle domain of esthetics, every town committee would do well to exempt them from local taxation for a limited period, at least. In Greece, during what we call its Pagan not to say heathen history, they would have exempted all such commendable exploits from taxation altogether, and more than likely paid off and caused to be canceled of record any mortgage or other encumbrance the owners found necessary to place upon them to help defray the cost of construction.

The United States government does offer certain free grants of land to pioneers in the wilderness to encourage them to settle and cultivate farms and build homes. Why not extend some concessions to those who in the wilderness of bad cottage architecture (and that means nearly everywhere in the country) conscientiously try to improve the landscape with architectural embellishment which is suitable to it, and which tends to idealize the picture rather than commercialize it.

The town committee of Wyoming, very probably, have no intention of canceling the local tax upon either of these two cottages, beautiful as they are, much less assuming the payment of any possible mortgages upon record against them. Indeed, the average town committee man and tax assessor would be very apt to look upon them more in a spirit of



THE GOODCHILD HOUSE



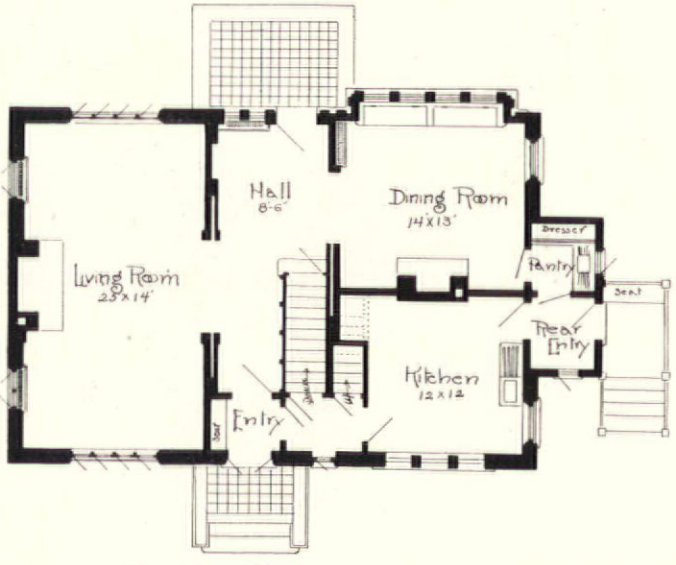
THE DINING-ROOM OF THE BATES COTTAGE

jealousy than anything else, and raise the tax rates of their respective owners rather than lower them.

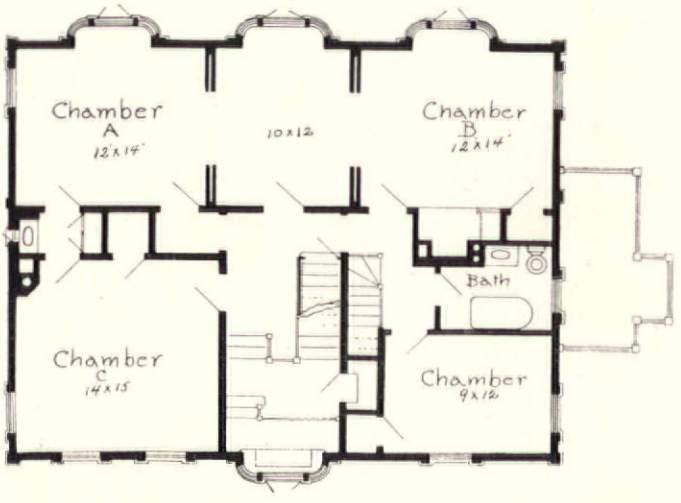
Mr. J. W. Dow, the architect of the houses, writes as follows concerning them:

"They were both built by the day as the local contractors did not care to figure on work so unusual, having so much of English architectural detail. Houses of this type, while being hardly suitable for the real estate speculator, are eminently desirable for anyone desiring ideal, livable houses, and whose interest in the possible cash returns of the investment is secondary.

"The accompanying floor plans will explain the interior mechanism of the two cottages, which is more unusual in the Goodchild house than in the low stone cottage of Mr. Bates, but both plans are extremely simple. Neither of these cottages faces upon the street but set endwise to it, and neither has a veranda. The casual observer will hardly notice this latter omission.



First Floor Plan



Second Floor Plan

THE GOODCHILD HOUSE



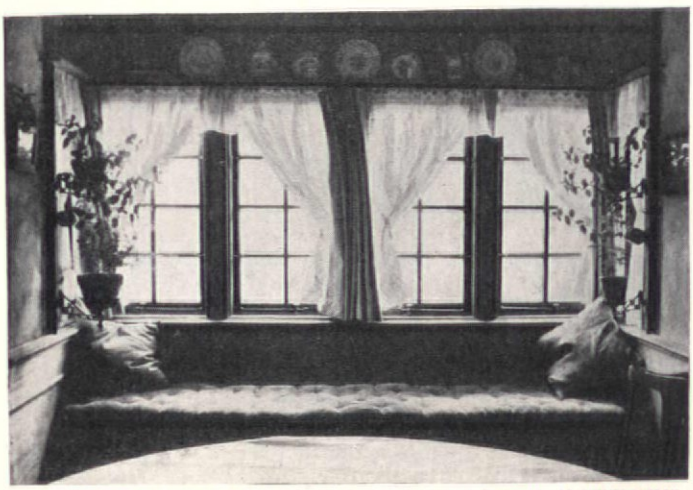
THE LIVING-ROOM—BATES COTTAGE

"Of course, the owners of the cottages have places to sit out-of-doors, and in both cases, this reservation



THE DINING-ROOM—BATES COTTAGE

for home comfort and respectable privacy is attained by walled terraces facing the east, which happens to



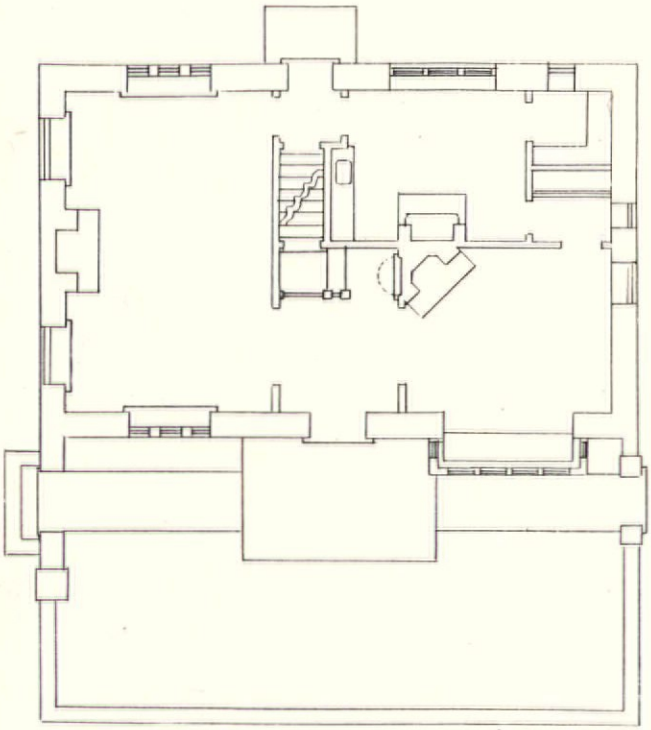
DINING-ROOM WINDOW SEAT—BATES COTTAGE



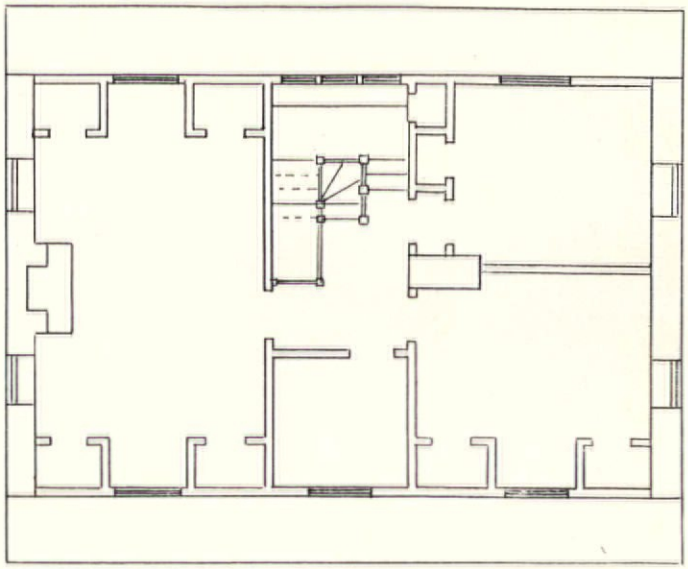
FIREPLACE AND MANTEL—BATES COTTAGE

be the rear of the house. The regulation American veranda is the drop of poison which unfailingly spoils the solution of any cottage problem, and the sooner the American house builder comes to realize it, the less his progress toward better home architecture will be impeded.

"The small panes of glass which show particularly in the pictures of the Goodchild house are not much used as yet for the principal windows of a modern cottage, not in the lower sash; but in the words of an enthusiastic visitor to Miss Resique who lives in the delightful and ancient Hooker house at Ridgefield, Connecticut, 'How these small panes of glass



FIRST FLOOR PLAN—BATES COTTAGE



SECOND FLOOR PLAN—BATES COTTAGE

do furnish a room!' More than this their historic value is immense. Historic values, however, are not much discussed in modern cottage architecture.

"The two cottages illustrated have rather low ceilings, eight feet six inches and eight feet for the first and second stories respectively. They are inexpensively finished in soft woods. There is a little exposed and heavy timbering in the living-room of the Goodchild house, and the kitchen of the Bates cottage has a tiled floor. They have practically all the modern conveniences, such as hot water heating appliances, electricity, gas, water, sanitary plumbing and sewer connection; but in their design the straight and narrow path of lealty to art in the country and Anglo-Saxon home traditions has been faithfully pursued in spite of the clamor of modern selfishness which ruthlessly levels city dwelling-houses to make room for the hideous skyscrapers, the evil of modern congestion."



STONE COTTAGE OF ELDRED BATES, ESQ.

GARDEN NOTES

FERNS, CHRYSANTHEMUMS, GERANIUMS, ETC.

By EBEN E. REXFORD

PLANT-GROWERS have fads, the same as other people. One that a great many amateurs get a good deal of pleasure out of is that of making collections of ferns, native and foreign.

Some of our native ferns are quite as beautiful as any of foreign origin, and it is an easy matter to make a shady corner of the home-grounds attractive by planting them there. It will take a season or two for them to become fully domesticated, but after that they will flourish as luxuriantly as in their native habitat, provided—and this is important,—they are given the same kind of soil as that in which they originally grew. If you transplant a fern from the woods, where it has had almost pure leaf-mold to grow in, to a place where there is no leaf-mold, you ought not to expect it to do well. It certainly will not, though it may live on indefinitely, for ferns are not nearly as delicate plants as people imagine. But go to the trouble of bringing a few loads of native soil, and you will be able to make your fern-corner one of the most attractive features of the home-grounds.

In bringing ferns from the woods, be careful not to expose their roots. Lift them with considerable soil attached, and put them at once in a basket with a layer of damp moss in it. If you are going to remain long, it is a good plan to give the basket an occasional dip in water, to make sure that the moss is kept sufficiently wet to impart moisture to the soil above it. Let a fern-root get dry, before planting, and it is labor thrown away to plant it.

Do not let the beauty of a fine, large specimen, as seen growing in its native quarters, get the upper hand of your good judgment, and lead you to choose it for removal in preference to the smaller specimens growing all about it. The small plants will be almost sure to live, if properly set out and cared for until they become established in your fern-corner, but the large plant will almost as certainly die. After setting out your plants, water them well, and keep them shaded. If there is not much dew-fall, shower them well at night. Keep up this treatment until they begin to grow, after that, they will take care of themselves.

One of the illustrations accompanying this article was taken from a friend's fern-corner located in the north side of the dwelling. Here wild ferns grew in the border along the path as luxuriantly as in their native haunts, and here she kept her potted ones throughout the summer, along with other shade-loving plants. I want to call particular attention to the fine specimen of Boston fern, growing on the bracket at the left of the picture. This, she told me, was a young plant in March. She had potted it in rich woods'-earth, and kept it well supplied with water throughout the hot, dry midsummer season. I counted twenty-seven fully developed fronds on it, and a dozen or more new ones were peering up from the center of the plant. Those who have large, old plants of this variety, will do well to copy her treatment, and divide them in the spring, making each division the basis of a new plant. Such a treatment gives strong, vigorous plants for winter use, preferable in every way to old plants.



AN AMATEUR'S FERN-CORNER

Did you store the roots of any of last year's chrysanthemums in the cellar, over winter? If so, start them into growth as soon as possible. When young shoots appear, all over the surface of the soil,—as they soon will after you put the pot in the light, and apply water,—cut them away from the old plant in such a manner as to leave a bit of root attached, and put them into small pots of rich soil. Keep them well watered. Leave them in the little pots until the soil is well filled with roots, then shift to pots two or three sizes larger, using, always, a soil that is rich in nutriment.



CHRYSANTHEMUMS

Few plants require as much food as this one. It is impossible to grow it well without the liberal use of good fertilizers. And it must be kept well watered. If grown in pots, an application of water may be needed morning and evening, during mid-summer.

Be always on the lookout for the black beetle, which is the chrysanthemum's worst enemy. As soon as one is seen, make an infusion of ivory soap, from the kitchen—a five cent cake, melted, and added to a pailful of water—and apply it *all over the plants*, with a sprayer. If this is done promptly, and thoroughly, the insects will soon leave, but neglect to attend to it for a day or two and your plants may be ruined.

Those who grow chrysanthemums for home-pleasure are discarding the fantastic sorts, for the class of which "Ivory" and "Timothy Eaton" are good representatives. The fluffy, twisted-petal kinds are interesting, as freaks, but they are not good plants for house-culture. The variety shown in the illustration gives a very good idea of the class I would advise the amateur to depend on for satisfactory flowers. There is enough irregularity of outline to take away any suggestion of primness, and the flowers are far more beautiful *as* flowers, than the ragged kinds which people wonder at, at the fall flower-shows, but do not greatly admire.

I would never advise the amateur to attempt growing the great-flowered chrysanthemums that are seen at the fall exhibitions. What are they but floral monstrosities! They show what can be done by skill, but the real beauty of the flower is lost in them. Who would care to make use of them as ornaments of the home! The medium-sized flowers, grown in clusters, as they always are when the plant is allowed to follow out its natural instincts, are the really enjoyable ones. And the most satisfactory plant, so far as shape is concerned, is the one that has been trained in bush form.

Spring is not too early to begin the growing of plants for next winter's use. We generally neglect this until mid-summer, and the consequence is that we have only small specimens when winter comes. By beginning early, we give our plants a chance to make full development in advance of the season Therefore, decide on what plants you want for next winter, and start them now.

But if you have geraniums that have been carried through the winter, and they are such as you would care to make use of another season, do not discard them for young plants. Cut them back until each plant is simply a mass of stubby branches, three or four inches long. In a little while these "stubs" will produce many new branches, and by fall you will have a bushy, compact plant with scores of blossoming points. Young plants, grown from cuttings this season, would have but few. Here is where the old plant has the advantage over a young one. By giving it a rich soil, and not allowing it to bloom in summer, it will be as strong and healthy a specimen in the fall as any young plant could possibly be, and you will get a score of trusses from it to every one you would secure from the plant grown from a cutting. The person who tells you to always depend on young geraniums for winter bloom has never given old ones a good trial. The old ones that refuse to bloom in winter are those which have been allowed to exhaust themselves by blooming all summer.

Another plant that should be given an early

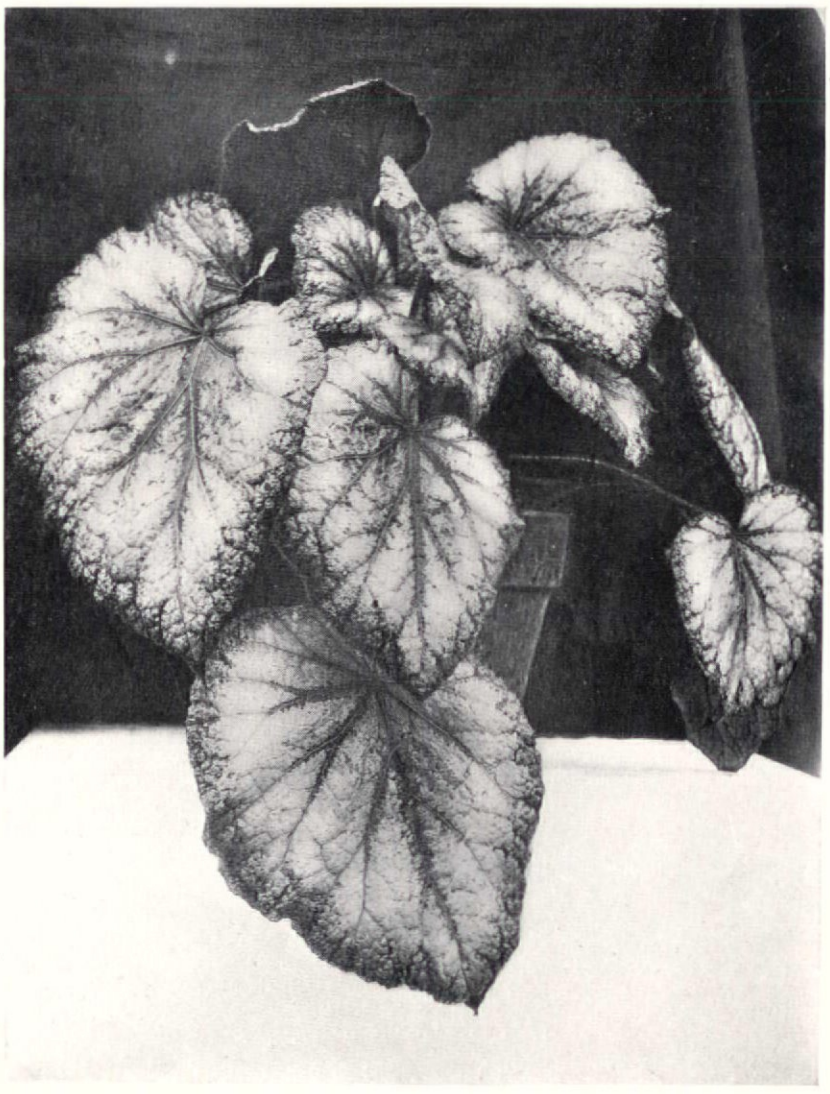
start if you want it at its best in winter, is the rex begonia and its hybrids, of which we now have so many magnificent sorts. These hybrids are better adapted to amateur culture than the ordinary rex section, as they are sturdier in every way, and quite as fine in foliage. Some of them are of bushy habit, while others seldom grow to a height of more than five or six inches above the pot. Some persons tell me that these begonias cannot be grown in the living-room. I know better than that, for I have grown them there, successfully, and I have in mind as I write, two magnificent specimens, grown by amateurs, under the conditions which prevail in the ordinary sitting-room. When asked how they managed to grow such plants, their owners said that they were not aware of having given them any special treatment. They simply gave them a light, spongy soil, and kept them rather dry at the roots. Not really *dry*, perhaps, but never *wet*. Years ago, I learned that most begonias, and especially those of the rex section, were greatly injured by keeping the soil too moist. It seems that these women had learned the same thing I did, and when they found that their plants flourished with but little moisture in the soil they were wise enough not to use a good deal of it simply because their friends told them "begonias need lots of water."

This gives me the opportunity of saying that I would advise every amateur to experiment with his or her plants, and be governed by the knowledge that results from these experiments. Study things out for yourselves, instead of depending on second-hand knowledge. Quite frequently one discovers new methods of floriculture by simply keeping his or her eyes open. Watch your plants. Learn their peculiarities. Don't attempt to make the same treatment answer for all of them. Vary it as you do that which you apply to your children. And don't be afraid to try a new method simply because you have never heard of any one else's trying it.

The Marguerite carnation deserves a place in every garden. It blooms in September if started early in the season, and is at its prime when cold weather comes. Those who appreciate a beautiful flower will prize it then, when the garden has little of bloom left in it. Not all the plants produce double flowers, but more than half do, I think, and the single ones are quite as pretty as the old-fashioned "grass pink" which they greatly resemble. The double ones are as fine in shape as any greenhouse carnation, and often more fragrant, but they are never as large. However, they are quite as perfect in form, and come in almost as wide a range of colors.

For several years past I have potted the best of my Marguerite carnations in the fall, and from them I have had large crops of flowers throughout the entire winter. They are much freer bloomers than their aristocratic relatives of the greenhouse.

One of our best annuals for use as a screen is the zinnia. This plant grows to a height of three and four feet, and branches so freely that it forms a thick mass from the ground up. It blooms with great freedom throughout the entire season. It comes in rich shades of red, yellow, and salmon. Its flowers are, for the most part, quite double, and nearly the size of the smaller dahlias, which they greatly resemble in form and general appearance. The illustration shows one end of a mass of this plant in bloom, fully four feet in height, used to mark the division line between the flower and vegetable gardens, bordered with sweet alyssum.



REX BEGONIA

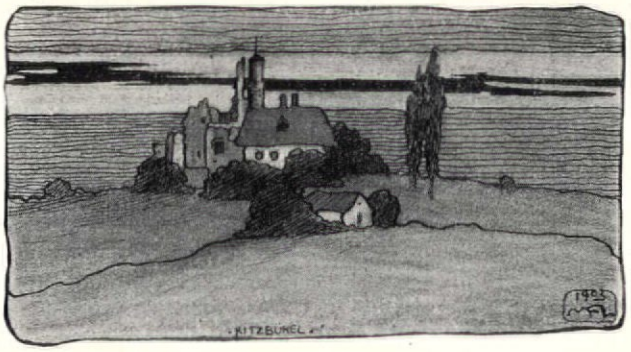


SWEET ALYSSUM AND ZINNIA

A lady writes: "I wonder if you can tell me what ails my geraniums and begonias. The edges of their leaves turn brown, and become so dry that they crumble at a touch. This condition finally extends over the whole leaf. Sometimes I find leaves spotted with pale green, or yellow. These look, at first, as if an insect might have bitten them, but a little later the spot becomes a hole, as if the tissue of the leaf had broken down under the disease. For disease I am confident it is, rather than the work of any insect, as I cannot find an aphis or scale about my plants. Many of my geraniums are almost skeletons, and some of my begonias have died. Soap-washes, tobacco teas, and fumigation do no good. Some of my friends have plants affected in the same way. What is the matter?—and can anything be done to check or put an end to the trouble?"

Similar complaints come to me from all over the country. Hundreds of correspondents have sent specimens of foliage, showing the ravages of the disease, for disease it is, as the correspondent infers. It is of fungoid character, propagated by spores which are given off from the affected foliage. These spores float about in the air, and when they come in contact with another plant they lodge there, and in this manner infection is communicated to an entire collection. There is no use of trying to end the difficulty by the application of insecticides, as no insect is responsible for it. The proper thing to use is a fungicide, like Bordeaux mixture. This, if applied promptly, and used persistently, will, in time, rid one's plants of the disease. But if your plants are neglected until their constitutions seem undermined by the trouble, it would be advisable to throw them away and start a new collection. It is an easy matter to tell the difference between diseased foliage and ripened foliage, for the latter will be yellow throughout, as a general thing, while leaves attacked by the disease will look green except at the edges, or in spots. Pick these off and burn them as soon as discovered, and provide yourself with some of the remedy mentioned as soon as possible.

It can be procured of nearly all florists, in both paste and dry form, needing only the addition of water to put it in shape for use. This is the only remedy I have any knowledge of. I have given it a thorough trial, and know it to be effective. But one application will not be sufficient. You will have to continue its use until the older foliage of your plants has been replaced by new. Even then the disease is likely to break out afresh, at any time, therefore it will be found necessary to make frequent applications of the fungicide to prevent a recurrence of the trouble.



Gardening in a City Lot

By FRANK G. HEATON

THAT a garden of kitchen vegetables can profitably be made in a city back yard such as is available in the residence district of a large city seems, on its face, to be a proposition too absurd for serious contemplation.

But such a garden, grown under such conditions, is a demonstrable possibility, that a supply of crisp, fresh vegetables, sufficient in quantity for the needs of a family of four—with some to spare for less fortunate neighbors—can be grown on the available space left in a small back yard after deducting the required room for walks, a seven-foot driveway and a coal house, and that the work can be done, and amazing results secured, by one who has only a few hours of daylight in which to do it, is a fact. Add to this the obstacle of practically no knowledge of the proper methods of planting, cultivating and bringing to maturity a vegetable garden, and the total forms a combination of unpropitious circumstances that would seem totally unsurmountable. This is the story of how such a garden was grown, under exactly such handicaps; and if it shall lead others similarly situated to try this kind of "intensive farming"—vest pocket gardening—it will have been well worth the telling.

The writer has always had a fondness for out-of-door work and yearly labors with flower beds and similar tasks that approach gardening in a way. Lack of time, lack of space and lack of a knowledge of how it is done, however, have always, heretofore, prevented an attempt at growing vegetables. In the very early spring of 1906, however, he determined that, notwithstanding all the drawbacks, he would make an effort to plant and grow a few things in the vegetable line, and this is how the determination was carried to fulfilment.

Careful measurements of the back yard showed that spaces of the following dimensions could be utilized: A strip four feet six inches by eighteen feet, between the walk from the back steps to the coal house, and the division fence; two strips ten feet long, and a foot wide, at either side of the same walk; a strip one foot by seven feet at the back of the rear enclosed porch; strips one by nine feet and one by ten feet, at the front and end of the coal house; another strip, four by ten feet between the end of



Tomato Vines on Trellis. Bush Wax Beans in Foreground. Stalks of Stowell's Evergreen Corn Fourteen Feet High



Tomato Growth so Luxuriant that Trellis had to be Extended Upward as Shown



The End of the Cornfield—"Stowell's Evergreen Corn"

the coal house and the doorway; three sections, each nine by fifteen feet, between the outside of the driveway and the next lot; and strips one by ten, two by twenty, two by nine and two by nine feet, these four being reserved for sweet peas. As this is the story of a Lilliputian vegetable garden, no account will be taken of the sweet peas. The utilization of the spaces enumerated left a tiny grass plot in the back yard, and provided for the use of every foot of available space in the yard.

It was seen, even by an amateur who, of course, wanted to buy and plant some of everything listed by the seedsmen, that only by careful selection and, afterward, careful cultivation, could any real good be derived from a garden of vegetables confined to a space so limited. It was finally decided that only those vegetables that are liked by all members of the family of four should be tried—and not all of these, by a good deal, was there room for. Green beans and sweet corn at once suggested themselves, as did tomatoes; lettuce, radishes, and onions for early spring use seemed a matter of course; and a tiny plot for blood beets was planned for. Suggestion followed suggestion, but the list finally narrowed down to the vegetables named, and the order for seeds went in like this:

Head lettuce, one packet, ten cents; radishes, the tiny scarlet sort, ten cents; bush wax beans, one packet, ten cents; "Kentucky Wonder" (pole) beans, one packet, ten cents; "Lazy Wife" (pole), beans, one packet, ten cents; "Golden Bantam" sweet corn, one packet, ten cents; "Stowell's Evergreen" sweet corn, one packet, ten cents.

For the onions, the sort known as "Silver Skin" were purchased, ten cents' worth of sets being sufficient; tomato plants, a kind known, locally at least, as "beefsteak," were also bought, seven of the plants, large, vigorous and well-started, costing a dime.

To begin, all the space available for gardening was spaded up and the ground worked as thoroughly as was possible. This was done as soon as the frost was out of the ground in the early spring. As the soil is a tough, hard, nurtureless yellow clay, the work was somewhat difficult. Before spading up the plots a quantity of well-decayed barnyard manure equal to about two wagon-loads was hauled, wheelbarrow load at a time, from a neighboring stable, and the most of this was spread over the spaces that were to be used, the manure being spaded into the soil and thoroughly mixed.

As soon as it was thought the danger of frost was past the work of planting the garden commenced. Lettuce, radishes and onions were the first to go into the ground. A space in the V of the rear walk was prepared for the lettuce and the radishes. The earth was again spaded and raked, and additional manure was worked into it. When ready for planting there was hardly a clod the size of a bean in the bed. Rows were marked off about six inches apart, in which the lettuce seed was drilled; between these rows other rows were sowed with radishes. The onions (sets) were planted in half of the four by ten strip at the end of the coal house, the remaining half of the strip being reserved for beets.

A few days later the two one by ten foot strips along the rear walk were re-spaded, raked and mellowed, and made ready for the bush beans. A trench four or five inches deep was dug in each space, and about two inches of the manure was spread in the bottom of each trench—these being not more than six inches in width. The beans were planted about three inches apart in these trenches, care being taken to place each seed with the eye down. The trenches were then filled with a mixture of manure and the original soil and the earth pressed rather firmly over the seeds. These beans, being a very early variety, were intended for the earliest use.

The early beans planted, it was time to "put in" the sweet corn. The nine by fifteen foot plots were given to the corn, and in two of them the earth was spaded and raked again, as in the other spaces, and put into the very best condition possible. Rows of holes were dug about six inches deep, and into each hole half a shovelful of manure was thrown. The holes were spaced in rows two feet apart each way. In one plot the "Golden Bantam" corn was planted. This was said to be the very earliest, as

well as the very best, sweet corn known; and it was found to bear out its reputation in both respects. In the second nine by fifteen foot space, prepared the same as the first, the "Stowell's Evergreen" corn was planted, the treatment being exactly the same as that given the "Golden Bantam." The "Evergreen" is a larger sort, maturing two or three weeks later than the "Bantam." The third of the nine by fifteen foot plots was reserved for a later planting of the "Evergreen" corn.

As soon as the corn was in, the one by seven, one by nine and one by ten foot spaces, at the back of the porch and the front and end of the coal house, were given a second working-over. In these places it was decided the pole beans should be grown, the purpose being to train the vines up on strong twine, instead of the poles they grow on in larger gardens. Stout pegs were driven into the ground to a depth of perhaps ten inches, at each end of the spaces, and a strong wire was tightly stretched from peg to peg. The beans were planted in shallow trenches partly filled with manure, and again care was taken to place each seed eye down. The mixture of earth and manure, as in the case of the wax beans, was pressed closely down on the seeds, so that, in case of a heavy rain, they would not wash out of the ground. This done, heavy twine, such as is used in wrapping large parcels, was run from the wires at the bottom to points about six and a half feet above. Rows of small nails were driven into the weather-boarding of the coal house and the strings for the beans planted there were fastened to the nails. For the beans planted at the rear of the porch the strings were taken up and drawn through the openings in the latticework, where they were fastened at the height of about six and a half feet.

Late in May, when it seemed absolutely safe, the four and a half by eighteen foot plot was spaded and raked, and prepared for tomatoes. In the space we figured there was room for seven plants. Holes were dug at regular intervals, about a foot across and eight or ten inches deep; these were partly filled with manure, and the tomato plants were set in. The holes were filled to the top with a mixture of soil and manure, the plants were given a good watering—they were set out in the evening—and for a few days were shaded from the sun by spreading doubled newspapers over them, the paper being held up by means of short bits of lath. The plants were extremely vigorous and well-started, being fifteen inches high when set out, and all grew uninterruptedly. It was the intention to train them up in the English fashion, on a sort of trellis arrangement slanting against the division fence and facing south. By the use of this sort of support the vines are held up, the fruits are kept off the earth, and a free circulation of air below keeps both plants and fruits free from blight and decay.



"Kentucky Wonder" Pole Beans Grown upon Strings Making a Handsome Rear Porch Screen

When the tomatoes had been set out the garden was completed, with the exception of the latest planting of sweet corn, which was made late in June. All that was left to do was to keep the plots clear of weeds—which must not be permitted to gain a foothold (or perhaps roothold would be better) —and to keep the soil well worked and hoed up about the roots of the growing things. A dry spell in June caused us to turn the lawn hose on the garden, and for some time the entire space was given a thorough soaking twice or three times a week, in the evening.

The beans, both bush and pole, under the stimulus of heavy fertilization, frequent watering and a special treatment given the seed, made a growth that was amazing. The special treatment referred to was the wetting of the seed in a solution of nitro-culture, a single twenty-five cent package of which was sufficient. The bush beans were all treated with the solution, made and used according to directions accompanying the packets; the seven foot row of "Kentucky Wonders," at the back of the porch, and the ten foot row of "Lazy Wife," at the end of the coal house, were similarly treated, the nine foot row of "Kentucky Wonders" at the front of the coal house being left untreated for the sake of comparison. The wax beans made a handsome, heavy, bushy growth, reaching a height of about fifteen inches, and the plants were positively loaded with clusters of full,

brittle, juicy pods. The pole beans that were treated did equally as well, the vines running to the tops of the strings that were provided for them and making a growth of two to four feet above, falling over in heavy masses from lack of additional supporting strings. The yield of beans from the treated plants was from four to five times that of the row left untreated; and, taking everything into consideration, it seems safe to say, from the writer's experience, that the nitro-culture will increase the productiveness of a given space planted with beans at least three or four-fold.



"Lazy Wife" Pole Beans on Strings Forming a Mask for Coal House

Liberal fertilization and frequent waterings, aided by careful weeding and cultivation, also worked wonders with the tomatoes. Early in the summer the plants outgrew the original trellis made for them—and which, it was thought, would prove amply large—and a makeshift addition was necessary. A little later a second addition was required, the final structure being decidedly ragged and patchy in appearance. The trellis, however rude, achieved its purpose, which was to keep the plants trained up off the ground, and it does not seem possible that finer tomatoes could possibly be grown than these vines produced. Three of the fruits were simply mammoth in size; two of these had a combined weight of two pounds ten ounces, and the other, alone, weighed two pounds eight ounces.

The total cash outlay for the garden described here was $1.25; one dollar of this was for seeds, plants and sets, and the remaining twenty-five cents was for one package of nitro-culture. The tools needed—mattock, spade, hoe and rake—were already on hand, having been used before in making flower beds. The garden produced vegetables in the following quantities and to the following values:

Lettuce, radishes, onions and beets (estimated), $1.50; wax beans, from June 26 to July 31, nine and one-half pecks, the market price ranging from forty cents per peck, early in the season, to fifteen cents per peck at the close, and the total value of wax beans picked being $2.27. Pole beans—first July 1, last September 26—eighteen and one-half pecks, from thirty-five cents per peck down to fifteen cents and up again to thirty cents at the close of the season; total value, $3.94. Sweet corn, both sorts, early and late, 192 ears, market price from thirty cents per dozen ears at time of first picking, July 3, to fifteen cents per dozen when last was picked, September 2; total value, $1.98. Tomatoes—first picked July 18, when market price was twenty-five cents per basket of six to eight; total picked* five and a half bushels; value, $4.70. Total for garden $14.39. The photographs accompanying this article, while not made in the height of the garden's mid-summer luxuriance, indicate in a manner the results that were secured. Until the pole beans herein described were trained to climb strings the writer had never heard of this manner of growing them; and he has not yet met anyone who ever tried the experiment.

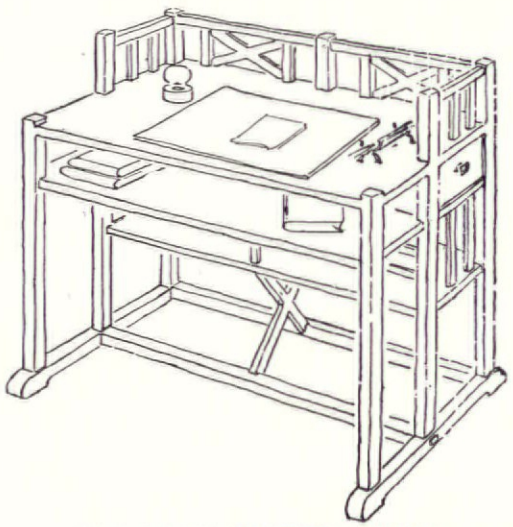
The lack of gardening experience, as has in this instance been proven, need be no hindrance to the making of a handsome, enjoyable and profitable little kitchen garden; and the out-of-door work—digging and delving in the earth, planting seeds and watching the plants grow and produce—is a means of exercise for office men and desk workers than which none more pleasant and beneficial has ever been found.

* Figures up to and including October 4, 1906. On the date of writing this, October 7, these tomato vines are still in bearing, and on the seven vines I counted this morning 96 green and partly ripened tomatoes.

CORRESPONDENCE

FURNISHING A ROOM IN MISSION STYLE

Western subscriber writes: Would you consider it unwise to furnish a room in Mission style at this time? Is the fancy for this line of furniture departing? The room which I wish to treat is long and rather low, has a five and one half foot wainscot in oak which has been stained a dark brown and given a dull finish. I have a heavy Mission davenport upholstered with loose cushions in dull blue velveteen. If it is correct to use this furniture, I would like a good desk of similar lines not to exceed fifty dollars in price. The woodwork of the room I have had stained a rich brown; the davenport is a trifle lighter in color. I would like to have the writing table stained to match if possible. How can I manage this?



RADCLYFFE WRITING TABLE

Answer: Mission furniture is still very much used and that of the best type will always be suitable and artistic for rooms of a certain character. I suggest a desk similar to the cut shown. It is of ash and the price is forty dollars. I will furnish you with the address of the firm from whom this can be obtained. It is known as the Radclyffe table. You can write to the maker and find out if they would stain this as you desire. I can also furnish you with the address of a firm who make furniture to order and will stain it as desired. This firm will supply you with cuts upon request.

PLANNING AN INEXPENSIVE HOUSE

Suburban writes: In planning an inexpensive house which we purpose building in the early spring, I have made the point with my architect that much of the artistic success of the house depends upon the kind of doors and windows used also upon the hardware selected. I have been told that there are stock doors made by certain companies which are thoroughly artistic and can be purchased at very reasonable rates. If you can tell me anything about these, I will appreciate it. Also I should be glad to have you recommend to me the kind of hardware to use throughout. The plan is very simple; it will be a square house with a central hall, the two front rooms being utilized for parlor and dining-room; the room back of the parlor to be library and general sitting-room; back of the dining-room, the kitchen and service department; four bedrooms and two baths on the upper floor. This plan may be misleading, as the house is not at all Colonial in its style or detail. I wish to use wood showing the grain finished in some soft stain with an unglazed surface for the trim. Can I obtain these ready-made doors in any wood desired? In my living-room I wish to have an exposed brick chimney breast; the room is 16 x 18 in size. Would you advise a brick mantel, or shelf of wood like the standing woodwork of the room? Later I shall appeal to you for a full color scheme for the house. I enclose a self-addressed envelope asking that you will send me the names of any firms to whom I can apply for printed matter in regard to doors and fixtures.

Answer: You are quite right in your feeling of the importance of doors and windows to the exterior and interior of the house. I am glad to send you the addresses requested. Also I feel that the selection of fixtures should be most carefully made for all rooms. There are very many new and artistic designs in fixtures and hardware on the market, and they should be entirely harmonious with the other fixtures of the room. The cost even of the better class of designs is not necessarily exorbitant, and a careful selection should be made from cuts furnished by the manufacturers. Your idea for your fireplace is very good. I would advise the wood shelf by all means in preference to the brick mantel. If you use wrought iron fixtures and hardware in this room I would suggest that this shelf be supported by wrought iron brackets roughly made and fastened to the brick of the chimney. I will be pleased to receive the plan of your house from you and give you any information you may desire.

PAINTING A PORCH

Artistic writes: I am putting a new porch to my house. What color shall I paint it? The house is dark green with ivory white trim. The ceiling of porch is finished in pine. Shall I paint it sky blue? I have seen one finished in that manner.

Answer: By no means paint your porch ceiling. Finish the natural pine with a good exterior varnish. A good color for the porch floor is a warm tan. This is less likely to show dust than is the grey, which is so often used, and with the white trim, the soft tan will be particularly effective.

Mantel:

Answer: I would suggest that you send me a self-addressed envelope, in which case I would be glad to send you addresses of firms to whom you may write for the information desired.

Garden Correspondence

CONDUCTED BY W. C. EGAN.

DAHLIAS

I had grown tired of the old-fashioned quilled dahlias on account of their lumpy appearance when used for decorative purposes, and grew some of the so-called "cactus" varieties last summer, but was disappointed in the result. I do not know the names of those I grew. They were given me by a friend. The blooms were few in number and on short stems, being almost hidden by the foliage. I manured the ground heavily before planting. Is there some trick in getting plenty of blooms of this class of dahlias? If so, please advise me in your magazine. Are there other varieties besides the cactus and the old-fashioned quilled, that are worth growing? I am limited in room.

J. L. D., Chicago, Ill.

Last year was a very poor one for dahlias in the Middle West. The hot drying winds caused many varieties to be so late in blooming that the frost caught them before they could perfect their flowers. As such seasons are apt to occur again, it is therefore a good plan to select only those varieties that may be depended upon. Perhaps you had one of the earlier introductions which had the serious fault of blooming down in the foliage. In the newer varieties this fault has been overcome.

In order to be able to pluck a sufficient number of blooms of one color for a large effective bouquet, it is best to grow at least three plants of each variety desired. The following list is selected from a field of sixty named varieties, each one given having bloomed "early and often" while many of the remaining ones never gave a flower.

Among the cactus group, "Countess of Lonsdale" stands pre-eminent, and no one should be without it. It is far ahead of any in the number and earliness of bloom and length of stem. It is so prolific in blooms that if a longer stem than seems natural is desired, the lateral branches and buds may be cut off, quite away down and not be missed. In fact the disbudding is good for the plants. I will not attempt to give the color, I have never been able to describe it, and will therefore state that it is described in two prominent catalogues as "a delicate apricot, shading towards the edges of the petals to a carmine pink," and "a pleasing blending of amber and salmon pink." Under the electric light its color is fascinating and the flowers when cut are good keepers.

"Clara J. Stredwick," a salmon-flesh color; "Floradora," a dark velvety crimson with long stems and a good keeper; "Strahlein Krone," a cardinal red; and "Winsome," a pure white, will give quite a choice of colors.

The decorative type is midway between the quilled and cactus, and as its name indicates is quite effective in bouquet work. The best and earliest bloomers with me were "Mrs. Roosevelt," a very large flower of a delicate shade of pink, and a good laster when cut, "Clifford W. Bruton," a standard florist's flower of a canary yellow color and "Perle d'Or," a pure white with long stiff stems.

Of late years there has been a great improvement in the single dahlias, especially since the advent of the "20th Century" dahlia and its seedlings. These produce large, saucer-shaped flowers, generally of pure self colors. One cannot go amiss in growing almost any of them. Among them is "Harvard," color an intense glistening crimson, with long stems and an unusually good keeper; "Gorgeous," a dazzling scarlet with occasionally a stripe of white down a petal; "Pink Century," "Crimson Century," and one called "The Record." Among those producing smaller single flowers but equally as attractive are "Alba Superba" and "Anemone," both pure whites, "Black Bird," a dark maroon and "Gaillardia," almost a counterpart of the improved forms of *Gaillardia aristata*.

It is not advisable to plant dahlias in rich ground. It induces a tall, rank growth, a prey to the winds, and produces too large a percentage of foliage. Plant in ordinary ground, placing the crowns some six inches below the surface, over which put, say three inches of soil; early in the season hill up around the plant so as to leave a basin nearly two feet in diameter around each plant. This allows watering frequently without much trouble during dry seasons.

When the plants show buds, water once a week with diluted manure water. If you have no manure water at hand, collect the pure fresh droppings of the cow or horse, and place them in the basin all around the plant, and then water. One good filling of manure will last the season, some soot or finely powdered bone meal or dried blood, added to the manure will be beneficial. When the plant is forming its bloom buds is when it wants stimulants, if in ordinary soil it will have made its growth in height and be intent on flowering. Dahlias are at their best when the cool nights of early autumn come and some varieties, even if they flower before then reserve their best efforts for the autumn show.

COLD FRAMES AND HOTBEDS

What is the difference between a cold frame and a hotbed?

J. W. D.

A cold frame is for keeping semi-tender plants over winter and a hotbed is for raising seedlings in the spring.

In the case of the former, the frame is sunken into the earth, or placed on the ground and earth ridged up against the sides, covered with a sash, over which is placed a wooden shutter, and in very cold climates straw or mats are placed over all. Everything is removed on bright warm days to air the contents.

A hotbed is a frame set up the same way—but is made deeper and contains at the bottom heated manure, over which a few inches of soil is placed in which the seeds are started. Sash are used to cover it and on cold nights shutters or mats are added.

BRILLIANT FOLIAGED SHRUBS

At the end of our lawn, skirting a natural grove, is a clump of wych-hazel, handsome in season in its lemon colored foliage and flowers. I would like to plant some shrubs near them whose foliage turns a crimson or red. I do not like sumachs as they spread so. Can you suggest something? A. S. P.

The most brilliantly colored fall foliaged shrub is the Japanese Strawberry bush *Euonymus alatus*, a shrub attaining a height of six to eight feet. It is fibrous rooted, and easily transplanted.

House and Garden

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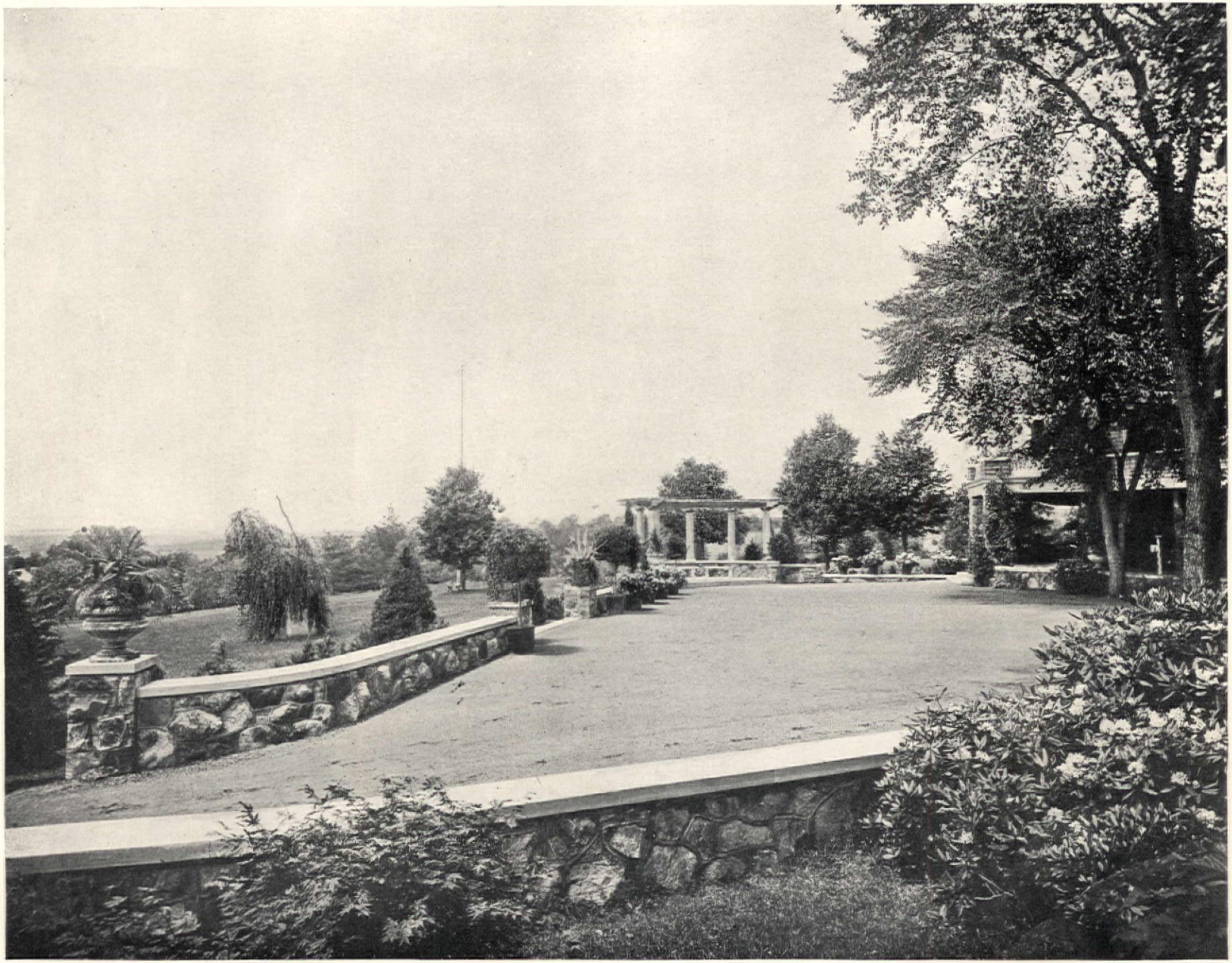


PLATE I.— "OVERLEIGH," THE COUNTRY HOUSE OF JOHN M. DILLON, ESQ., FAR HILLS, NEW JERSEY

House and Garden

VOL. XI APRIL, 1907 No. 4

To Paint the Landscape O'er

To Find a New and Subtle Charm in Tree and Shrub Celebrated in Song and Story, in Music and in Rhyme

BY MARIE VON TSCHUDI

ANY one who had passed along the Far Hills, New Jersey, highroad less than seven years ago, would have many a surprise in store for him were he to return now, provided he was a lover of Nature, keen to recognize her varied beauties and quick to appreciate her forms and colors, for has not the poet said:

> "To him who in the love of Nature holds
> Communion with her visible forms, she speaks
> A various language."

About a ten minutes' drive from the Far Hills railroad station is "Overleigh," the country home of Mr. John M. Dillon and his family, lawyer, artist and a writer of no little prominence, he has devoted much of his time to the cultivation of his land. His place, laid out and designed by himself, offers eloquent testimony to his skill and taste. For from a small and in no way different farm from those originally surrounding it, he has converted this former sandy hill and indifferently cultivated slope into a picture of loveliness most interesting. Nothing now remains of the original house, and with the exception of a few old trees, no tree, shrub or flower has been allowed to remain or been chosen and placed without first considering its beauty and relative value to the whole effect. The two hundred and fifty acres are not laid out with any attempt at formal landscape gardening as perhaps Solomon, in his day and generation understood it nor according to the strict rules of French and Italian formal styles,

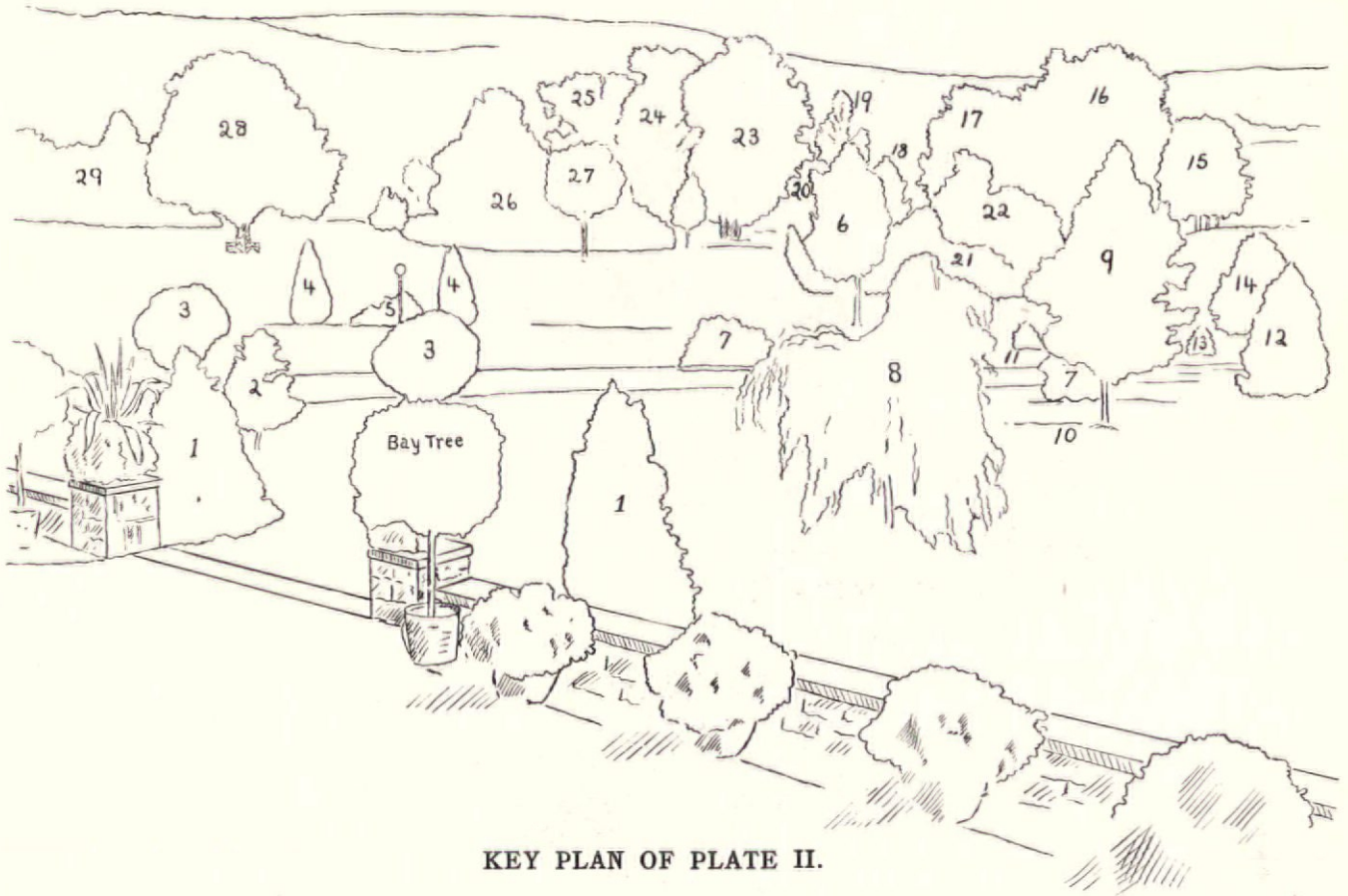


"OVERLEIGH" FROM THE LAWN

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PLATE II.—VIEW FROM THE TERRACE SHOWING MOUNTAINS IN THE DISTANCE



KEY PLAN OF PLATE II.

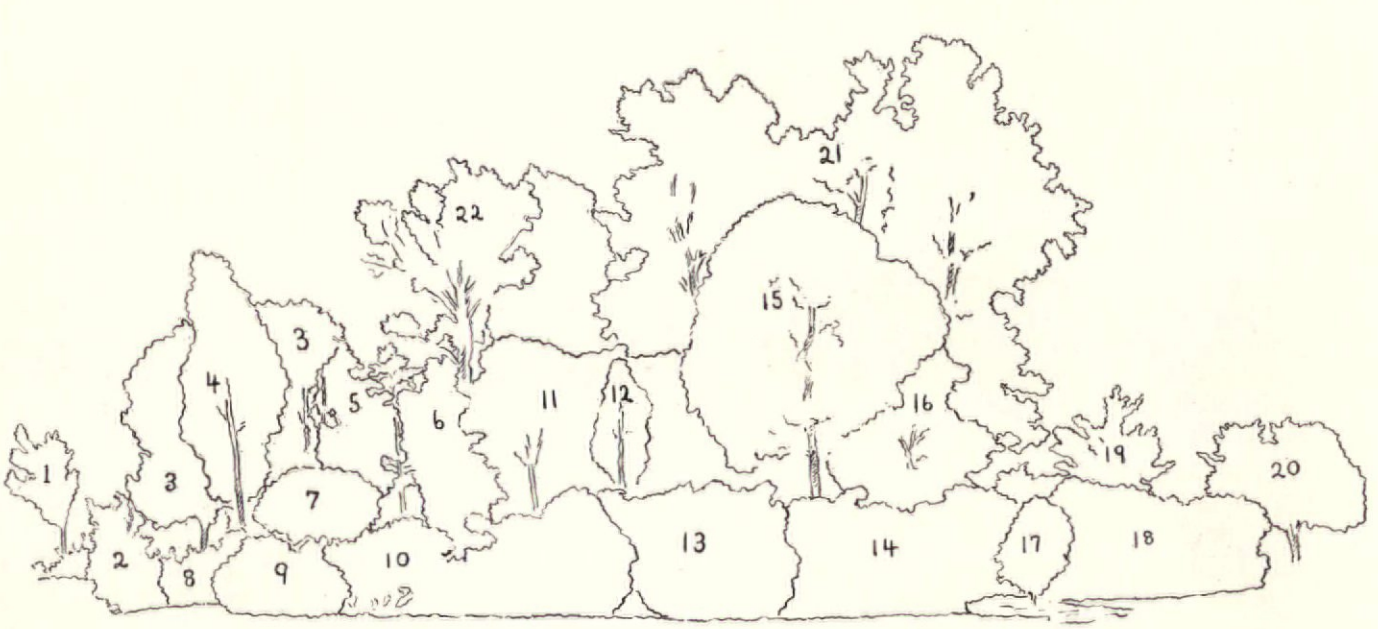
though one can see how an intelligent and artistic purpose has been followed in order to accomplish all this harmonious general result, for here one will discover how carefully and with what rare taste the design, symmetry, order, balance, contrast, group and ornament have been united in this charming landscape.

To paint in glowing colors a living, ever changing and ever renewing picture has been the great, dominant idea. Here will be found trees of distinct shape and color, vines and shrubs massed to bloom at different times of the year following each other from month to month as fast as those that bloom first, change and fade, and the eye is constantly seeking and enjoying this varied moving panorama with an always renewed pleasure. It is not the purpose of this article to give a full and complete record of all the surprises in reserve for one who would thus paint his landscape o'er, but to him who has a *pied à terre*, to any one of limited means and resources these suggestions and hints taken from the beauties of "Overleigh" will be of service and their simplicity, their practicability will appeal to all lovers of color and sympathetic suggestion in his surroundings. Most people observe only that the whole general color scheme of nature is of green, the sky is blue, the earth brown, anything intermediary in the way of shade and tint is lost upon such indifference, and the subtle beauties of a landscape's varied color would be undiscovered, existing not, because they see them not. But the camera in all these pictures taken at "Overleigh" has been sensitive to the various gradations of color and one can easily recognize the different shades and tints of green as he studies them.

Plate No. I is the terrace in front of the house, and along the wall on which the pergola stands and along all the walls that surround the house are planted retinosporas, Japanese evergreens or cypress, among other trees of a like dwarf character of nearly one hundred varieties and about one thousand in all. Among these are trailing and erect junipers of all kinds. The junipers are of striking color tints of bluish green, straight and graceful in shapes and some of the trailing varieties, *Juniperus Virginiana* var. *glauca* and *Juniperus venusta*, show the bluest of evergreens and are lovely in June as well as in winter. Here also are cedars of golden yellow, cedars of dark green and light green and cedars red, with those cedars known as creeping junipers, *J. prostrata*, *J. squamata*, *J. tamariscifolia*. Interspersed among these are dwarf concolor spruce of a peculiar blue green, and the Colorado blue spruce, light blue green and delightfully resinous, has a capacity also for variations of color at different seasons. It is attractive in winter and as pleasing as the Japanese spruce, its neighbor here, known as Alcock's spruce, that shows gradations of yellow, silver and green hues. Here is found the American black dwarf spruce of striking form and compact



PLATE III.—A GROUP OF TREES AND SHRUBS
Planted Conspicuously in the Foreground for Color Effect and Variety of Form



KEY PLAN OF PLATE III.

masses, leading some to regard its appearance as eccentric. Its young growths have pleasing color tints and altogether the tree is attractive as well as hardy. Likewise, also is seen the American white spruce, so admired as to be called "The glory of all spruces." Its blue, older growths show warm golden hues in the spring, when its young growth is light green.

But my tapestry of trees, with its varied shades of color, its figures, its threads of gold and silver hung as it were on the outer walls, is not yet fully suggested for there are still the yew trees to fill it in. One of the finest evergreens in its summer effect, when its deep, rich, golden foliage glows with life and beauty, is the golden yew. It is also a most patient and hardy tree when subjected to topiary or formal clipping. The silver shaded English yew is planted here as is also the Irish variety. Both English and Irish yews though beautiful in effect and color scheme are not easily grown unless sheltered from the north winds and protected from the direct rays of a March sun striking them when the foliage is full of frost. For this reason to raise them successfully, great care must be given when selecting a place for them and nothing, so far as their characteristics and habits are understood, left to chance. These various varieties of dwarf trees, that space does not allow to more fully describe, are at times thinned out and clipped, so as not to interfere with each other's growth or become obtrusive. Beyond the pergola are two red swamp maples, separated by a common American ash by way of contrast. In April, the swamp maples are full of bright red tufts, enfolded flowers, that later develop into samara or winged seed fruit. This effect is most striking and beautiful. The young leaves soon appear and are of a delicate, semi-transparent green. These maples are also remarkable for their vivid red color in autumn, gowned like stately cardinals, and all maples of every variety are attractive in their summer green. But the ash tree is one of the glories of the American autumn, and grouped with these maples in their sensuous, autumnal symphony of red, the ash serves by contrast to make a chromatic harmony of different and lighter color tones. Its foliage is translucent, creating a soft mysterious atmosphere about it and at this time it has various shades and tints of yellow, greyish mauve and blue, blending into a decided but soft purple. Standing alone, this beautiful American ash might suggest to a composer of the romantic school of music, the motif for a sonata, a nocturn, a song, complete in itself. In these varying hues, this variety of native ash differs greatly from its English brothers that assume what the celebrated arboriculturist, William Gilpin, described as a "muddy, displeasing shade."

Returning to the picture we see elm trees with their Gothic lines in the foreground that are stately and majestic in their summer as well as their winter aspect. Standing now on the right hand side of the terrace by the bay tree, Plate No. II. is before us, and if studied closely it reveals the art used in the arrangement and grouping of the trees with regard to foreground, middle distance and background effects and relations. The two trees Nos. 1 on either side of the entrance to the terrace are dwarf Japanese evergreens, *Retinospora plumosa*. They are of a light yellowish green, turning to a rich bronze in the autumn. In the winter the retinosporas are even more attractive than in the summer, and their winter dress differs considerably in shades and tints, when their blues darken and their yellow green grows yellower and mingles with their brown, bronze masses. The retinospora family of Japan is of ancient, aristocratic lineage, but so numerous that none other than a Japanese arboriculturist, with the patience of a Burke, could describe them and trace the family titles and lofty pedigree. The golden or yellow variety of retinospora takes on a pure yellow in winter and furnishes a pleasing contrast to the monotony of the neutral colored landscape at this time of the year. If these are planted with a green and a blue variety of the retinosporas or spruces, these will supply the half-tones and intermediate shades in the landscape and are very decorative with their delightful variety of yellow or golden and blue and brown. By the side of one of these retinosporas No. 1 is No. 2, a blue Jackmanii spruce, grouped to produce this half-toned effect, and it also has a charm and varied winter color. Not far off are two large specimens of dwarf boxwoods, No. 3, eighty years old. They have a dark green appearance, and in winter are of a darker, yellower green, different in shade from Nos. 1 and 2.

On either side of the electric lamp, are two golden bronze trees, No. 4, *Biota elegantissima aurea* belonging to the arbor-vitæ family. Here then, in the grouping of dwarf trees from Nos. 1 to 5 inclusive, which is another variety of retinospora, *R. squarrosa Veitchii*, we have a strong suggestion of figures in the scene. They appear very much like people would, dressed in stiff hooped brocades of mediæval design, and as the winds stir them gently, one might not be surprised much if they were to change their attitudes and positions as guests at a lawn party and dance a stately measure or minuet. Thus, the picture here given has variety, life and romance depicted to enhance its charm as well as color and arrangement. In Nos. 7 and 11, Japanese maples, No. 10, Japanese retinospora, No. 12, Douglas spruce, No. 13, dwarf retinospora, No. 14, American larch, we are again happily reminded of living figures. The Douglas spruce, *Pseudotsuga Douglasii*, is an attractive tree, feathery in appearance; the long drooping branches and needles make it look like a bunch of graceful plumes. Its color is

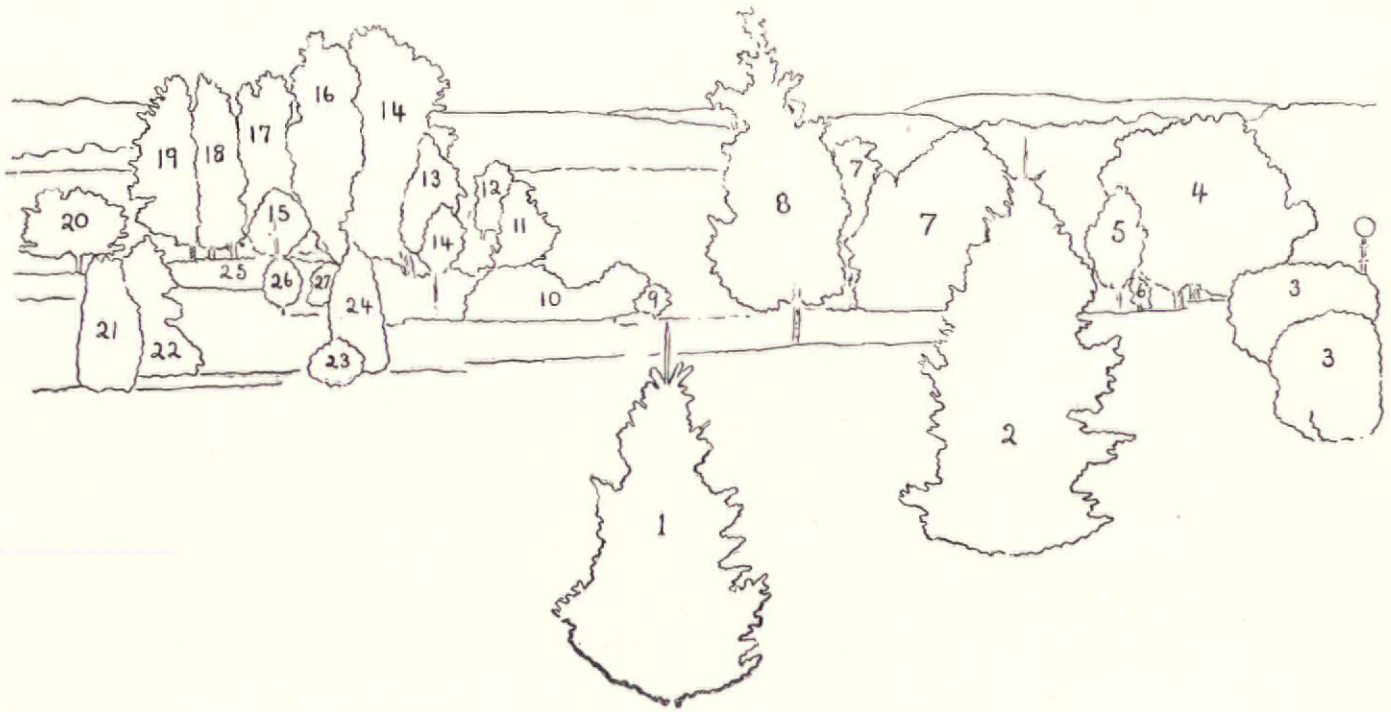


PLATE IV.—ANOTHER VIEW OF THE TERRACE—A CONTINUATION OF PLATE III.

glaucous, a dull sea-green, passing into a greyish blue, on the under side of the needles and green on the upper side. This peculiarity makes it a desirable tree to plant on a hill. It is easily transplanted, of rapid growth and pleasing shape, and it is surprising that a tree of so many merits is so seldom seen in this country.

June is the perfect time of the year for all kinds of maples, their foliage then becomes solid in masses, and rich in green and at no time of the year are the Japanese varieties more satisfactory. It is well also to know that nothing is lovelier in color than these Japanese maples in June, except their autumnal color and they are, during the entire year, always an interesting feature in any landscape. The young growths in early summer show a delicate, almost transparent red effect, prophetic of their riper and more resplendent charm and these tints mingle refreshingly with the green of their older foliage. The later summer tints are every variation of green, gold, silver and red, a red in certain varieties, *Acer polymorphum*, that gives it prismatic colors, shading off in another variety into purple, *Acer polymorphum purpurea*. As these trees are fairly hardy their decorative qualities are unsurpassed. In the selection and grouping of the trees at "Overleigh," we readily perceive that attention has been given to the choice of those trees, rich in spring beauty, some for summer charm and perfection and others chosen and grouped to show to advantage their great autumnal climax of color as well as those for their winter attractiveness and variety. Then aside from individual qualities, when considered as a whole, each becomes an important factor in the entire general effect. For great spring attractiveness, when their tender soft green is never so lovely, the larches of all varieties are at their best. They grow rusty and brown in summer and are not desirable near the house, so that No. 14 is perfectly placed on the outlying lower slope of the lawn. A tree that is lovely at all times and at all hours of the year is "The Lady of the Woods," the birch. Nothing adds more grace to a summer landscape, nor more beauty to a winter scene than its silvery form and its delicate branches. In spring the tree has a slender, refined appearance, the exquisite beauty of its young leaves is revealed only to a close observer and these trees have always a distinction most striking. Personality is great among trees and strength, beauty, ruggedness, grace, refinement of form and spirituality, so to speak, are as distinctly displayed as such characteristics are among people. In figure No. 6 is a tall, slender American birch, its leaves "tittering," dance to the music of the slightest wind, while almost opposite is a weeping birch, No. 8. This tree, known as Young's weeping birch, is about twenty-five years old. In early autumn its leaves are of a soft, not very dark green and later they turn yellow. This variety of birch seems well named, "A Niobe all in tears," its graceful and drooping branches, despairingly relaxed, suggest grief and nothing could better recall to the mind Shakespeare's line, "that some must weep while some must play," than the relative position of these two trees of such distinctive and contrasted character.

One finds now in the landscape besides color, form,



KEY PLAN OF PLATE IV.

arrangement and romance, poetry here revealed to give it added charm. We reach now the most wonderful of trees for color in the entire picture, a liquid ambar or sweet gum tree, No. 9. Here is a tree that commends itself for its ornamental value at all times of the year. In summer its star-like leaves are light green, and it is round of head, sturdy of trunk and straight of stem. The fruit or seed of the liquid ambar resembles somewhat the round button-ball of the sycamore tree; its bark is peculiar and corrugated, corky in places, giving it a unique character; it has great hollows in its trunk when old, and as its sweet gum was considered by the opossum and raccoon families a delicacy worth climbing for, the ante-bellum negroes in the South used to hunt them up this tree, and it became celebrated in the line of the old slave song:

" 'Possum up the gum tree,
Coony in the hollah,
Shake 'em down to me, sah,
Give you quatah dollah."

It is smaller in size than the maple, oak or tulip trees, but it is one among only a half dozen trees remarkable for their vivid, varied fall appearance. Then its leaves show grades of color from almost a jet black and purple to vivid green, yellow, orange, browns, red, crimson and flaming scarlet, presenting a kaleidoscope of shapes and shades,—a tree in motley. This is a hardy tree and although a native of the South, it grows well in the latitude of New Jersey. Care, however, must be exercised if they should be moved at any time, for they are difficult to transplant successfully.

Celebrated in song and romance and history, the inspiration of poet and painter, trees and flowers after a closer acquaintance become objects of our deepest interest. In group No. 26, as shown in Plate No. II, and larger in No. III, will be found a most interesting arrangement of trees and shrubs that help to paint the landscape. In the background, and massed also back of several of these glowing palettes of color are various groups and lines of trees of wild or native cherry, pin-oak, sassafras and chestnut trees, Nos. 15 to 20 and 23 to 25 and 28 inclusive. This entire group occupies a space of 250 feet long by 75 feet wide. In front of the group, No. 27 is an American ash. No. 1 is a silver maple, by the side of No. 2, a Tartarian maple. This latter tree is hardy and among other peculiarities differing from the swamp maple, it is shrubby in form rather than tall and tree-like; it is seldom seen with a single stem or trunk but is branching in character. Under favorable conditions it may grow in time to a height of 15 to 20 feet, but they are rarely seen so high. The leaf is pointed and arrowy in shape, unlike the well-known many pointed maple leaf. It turns a fiery red in the fall, hence its suggestive and classic name. The Lombardy poplars, Nos. 4 and 6, slender and graceful shafts of green, as quaint as old village church spires, are here advantageously placed and in time will grow to break the skyline and give it irregularity. With these poplars are grouped Nos. 3 and 5, sassafras trees and also a ginkgo tree, *Salisburia adiantifolia* or maidenhair tree, for it resembles that

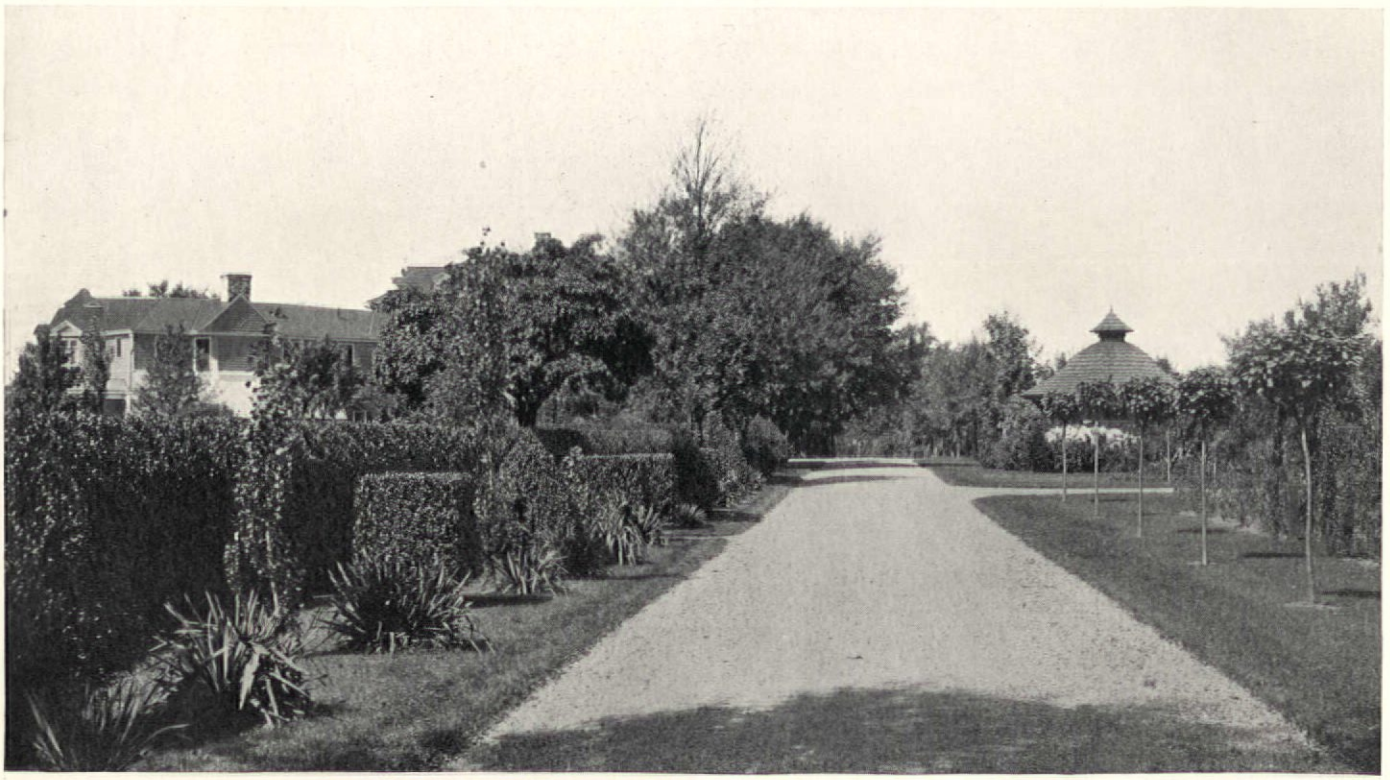


PLATE V.—A TOPIARY HEDGE OF CALIFORNIA PRIVET



PLATE VI.—WEEPING MULBERRY TREES

fern variety. It pales yellow at the approach of cold weather. It grows a soft, unperfected, pulpy fruit in this part of the United States that makes it objectionable as it drops and leaves a purple stain, so that they are only desirable planted away from walks and driveways. It is a native of Japan, where its fruit is much prized.

Most people know the beauties of the sassafras tree. It has a dark, rich green color in summer, than which no green is lovelier, not even the green of the oak, and its vivid autumnal change of leaf color is only rivaled by the beauty of its seed that look like rare alexandrites of red and green upheld in long stemmed enameled chalices of red and green and blue, so that beautiful in its light green spring and dark green summer leafage it also joins the group of trees remarkable for brilliant colored autumnal fruit. No. 7 is a dwarf *Catalpa Bungei*. It has broad, shadowy foliage and retains its green color late in the season. Unfortunately it is too tender to stand the severe winter of New Jersey's latitude unprotected and the brittleness of the wood is a serious drawback to its general usefulness. No. 8 includes a mass of *Berberis Thunbergii*. This shrub becomes a veritable dwarf Mephisto in its brilliant scarlet autumn dress and later, when the leaves fall, and during the winter its red berries hang on its bare, brown branches like clusters of coral, and are especially conspicuous and attractive when the snow is on the ground. *Rosa rugosa*, No. 9, a hardy flowering plant, does well in almost any situation. It has crinkled, dark green leaves, is very ornamental and has showy red fruit or haws in the fall. In this group of shrubs and trees Nos. 9 and 13 are two varieties of Japanese *Rosa rugosa*, one having red and the other white flowers that bloom from May to October. No. 10 contains shrubs not yet very widely known or cultivated in this country, called *Desmodium penduliflorum*. This variety has rosy, purple or violet shaded flowers in great abundance in September and early October.

Another variety, *D. Japonicum*, has white blossoms and is of a more dwarf habit than the first named, flowering also about the same time as it. In Nos. 11 and 15 is a group of sassafras, hawthorn and dogwood trees. The thorns, together with Nos. 12 and 16, are of two varieties, pink and white. The rich colors of the hawthorn blossoms coming as they do in the spring, make it one of the choicest trees to plant with this object in view and the month of May sees it in all its perfection. It is to be regretted, however, that

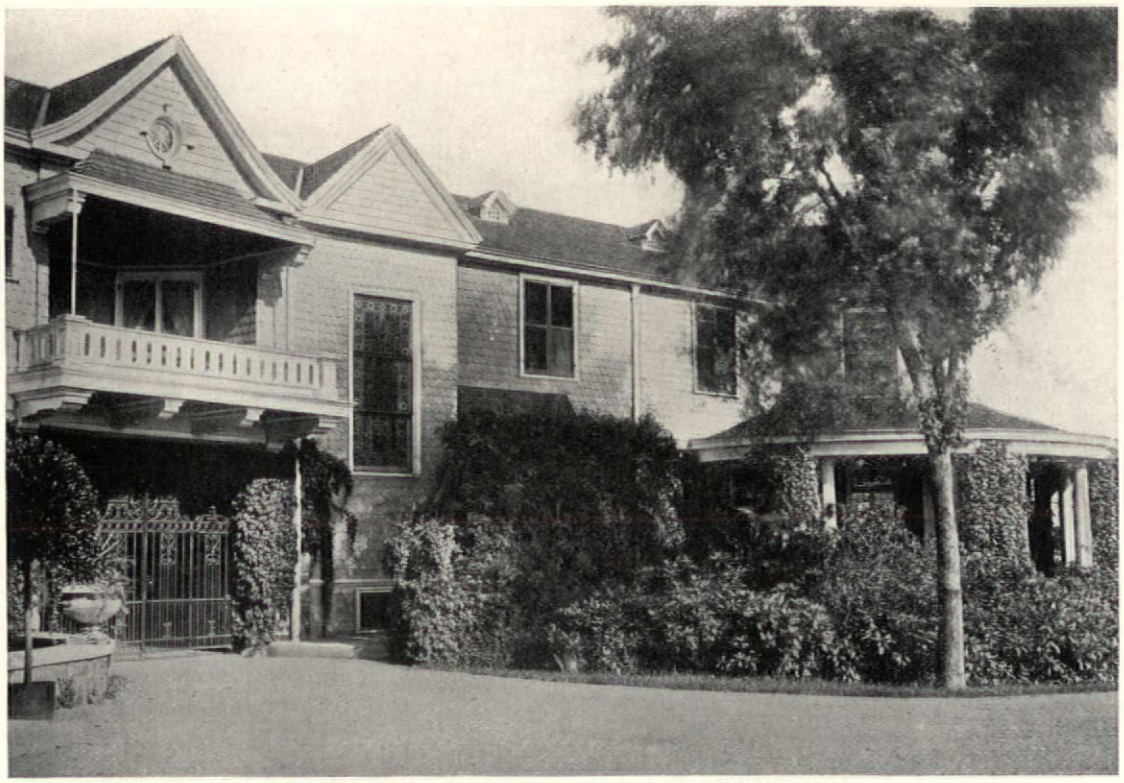


PLATE VII.—MASSES OF RHODODENDRONS
Arbor Covered with Crimson Rambler Roses

it has a most destructive enemy in the San José scale which selects this charming tree for its first devastating ravages. Dogwoods, too, are resplendent in white in May. They have a small insignificant blossom surrounded by a white involucre covering that together look like an immense flower from four to five inches in diameter, of four petals, and the tree at the time in its white robe is as beautiful as a bride or a young girl dressed for her first communion in "the month of May." Its leaves arrange themselves in broad strata-like masses, turning various shades of red in the fall; later it has red and purple berries that add to its autumnal attractiveness.

The golden elder, No. 14, is ornamental and so named for its really golden yellow foliage. Striking as its color is in spring when showers are frequent, it grows more yellow and glowing even in dry weather. It has flat cymes three to five inches in diameter, composed of small fragrant flowers in spring, each flower turning to a berry and the white cymes become purple with their color when ripe; these make it attractive and the shrub is always satisfactory the entire year. *Hydrangea paniculata grandiflora*, Nos. 17 and 18, bloom from August to September. They have white flowers that grow in trusses in summer and have varied tints of pink, changing to crimson just before frost. Plate No. IV is another part of the panorama before us as we descend the terrace onto the lawn. In detail, No. 1, is *Picea Engelmanni*, one of the bluest of blue evergreens, the parent of the blue spruce, No. 2 golden spruce, *Picea aurea*. Both trees suitable for middle distances in the landscape. No. 3 dwarf boxwood, No. 4 lindens, *Tilia Americana*, one of the most satisfactory trees to transplant, and while the European lindens are more graceful, they are not so hardy, the blossoms in spring are pale yellow, in drooping fragrant clusters and pleasing to look at. This variety of linden holds its green foliage until late in October, and this makes a striking effect against its yellow bark. No. 5 Carolina poplar, attractive in spring leaf buds. No. 6 white pine. No. 7 group of poplars, sassafras and other trees. No. 8 American white birch. No. 9 golden elder. No. 10 *Prunus Pissardii*, a Japanese plum tree with purple foliage, not recommended as it is ravaged by the San José scale. No. 11 sycamore, *Acer pseudo-platanus*, rich in silver, gold and reddish purple tints, while No. 12 poplar, No. 13 sycamore, No. 14 chestnut, No. 15 pine tree, No. 16 chestnut, Nos. 17, 18, 19 wild cherry trees and No. 20 dogwood are arranged for general decorative and background effects. Nos. 21 and 24, *Biota elegantissima aurea*, a golden arborvitæ is a native of China, rich golden bronze in color, grows well if protected from the cold. No. 22 *Retinospora squarrosa Veitchii;* this shrub has a glaucous color with feathery foliage, is fairly hardy after it has been well established, but unless protected it is apt to be cut by severe winter winds. No. 23 *Weigela rosea*, a dwarf variety, useful where low shrubbery is required. It grows in compact masses, is vigorous, quick growing, rich in golden leaf tints, has abundant red flowers and this dwarf variety is the most satisfactory of the weigelas. No. 25 under the trees Nos. 13 to 19 inclusive, is a mass of hydrangeas and pink and white azaleas placed in this position that the trees may not only shelter them from the north winds but serve also as a background for them at all times.

It is not necessary to go into a more detailed account of the trees composing this group as most of

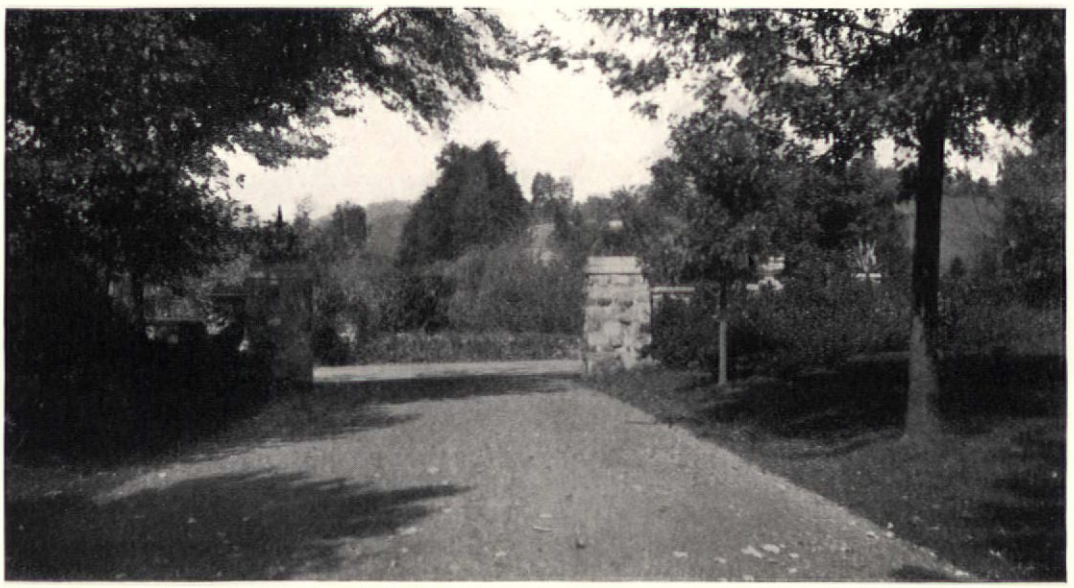
them have been described before, and the picture is given as another example to follow for group, form and color effect, as well as artistic combination. Plate No. V is given to show a hedge of California privet of topiary work, with individual trees of the same kind uncut, and with a row of *Catalpa Bungei*, well sheltered by a group of trees on the opposite side of the road to reveal their graceful ornamental possibilities, that could not be recognized from the position of one in group Plate No. III. In Plate No. VI are two weeping mulberries (Tea's) considered the finest of small growing weeping trees, a good specimen being a veritable fountain of brilliant green foliage, a foliage so massed and sheltering that if this was the variety Thisbe saw when she waited for Pyramus, one does not wonder she took refuge under it to hide from the roaring lion.

These trees are easily transplanted, bear fruit and are of rapid hardy growth; they remain green until very late in the season and the leaves of this variety may be fed to silk worms. Between these two mulberries, again for contrast, is another beautiful American ash tree, already described as to its color changes.

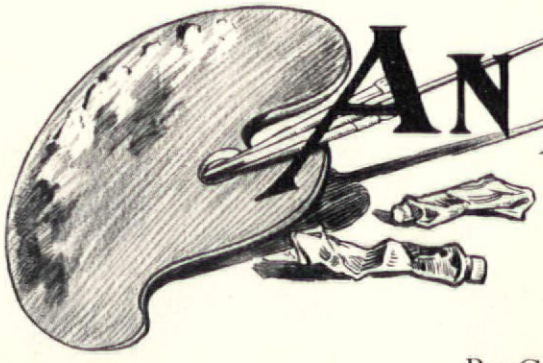
A golden honeysuckle is on the left side of the picture draping the windows; it is green almost all winter and aside from its decorative qualities is planted in this position that its perfume may fill the house when it blooms. Plate No. VII is a pleasing group of plants and vines readily distinguished. Under the elm tree are rhododendrons, on porte cochére and piazza wall is *Ampelopsis Veitchii*, rapid in growth and in various shades of scarlet, before and just after the first light frost of autumn. An arbor entirely concealed by a crimson rambler rose growing over it is in the group among the rhododendrons, and when in full bloom is conspicuous and strikingly attractive. There are many more rare trees and shrubs of interest at "Overleigh," separate and in groups, that are planted for their leaf as well as for their varied fruit color in the autumn, and to any one interested in developing the color shades and tints of a landscape, to say nothing of romantic or poetic suggestion, the subject is fascinating and instructive in its revelations and full of magical and wonderful surprises.

One can make for himself, out of a careful choice of trees and flowering shrubs judiciously grouped, a garden or a setting for his home that will amply repay in beauty all the time and money expended. The attempt may not be on a large or even a grand scale, but the object sought should be beauty in all its relative phases as here suggested. To plant something and see it grow is a simple pleasure, but when that something is grown to perfection, and is part of a well laid out plan, then one may take flattering unction to his soul.

For in a landscape wisely laid out, one has created the visible form of poetry. He has painted his picture from Nature's color box. He has suggested the theme and supplied the motif for music; he has raised temples for the birds to sing in. Here in this little realm he is a creator, a genius and some have preferred the delights of a garden "to the dominion of a world."



THE ENTRANCE GATE



AN ARTIST'S HOME
A COTTAGE BUILT of STUCCO

By G. BERTRAND MITCHELL

Mr. Mitchell is by profession illustrator, figure painter and interior decorator. He claims little knowledge of architectural detail and wishes it stated that while no architect was employed in supervising the construction of the house described below, assistance was received from a competent source on many of its features and in the delineation of the plans and in the preparation of the specifications.—EDITOR.

YOU have heard, perhaps, of the lady who cut a hole through the roof to make room for an old-fashioned high posted bedstead. It was highly important, apparently, that the bedstead should be set up at whatever cost it might be to the house.

Some such problem faced us in planning our little suburban home. Not only must the house be complete in itself as a comfortable and practical establishment, but it must contain a working room or studio of suitable dimensions, and yet cover in itself no more space than that of the usual cottage house.

At first, we decided to have the studio as an extension or ell, and plans were prepared and submitted to the local contractors, but the bids ran far beyond what we had planned to expend. We tried builders from adjoining towns, and still the studio figured almost an extra half to the cost of the house.

Disappointed but not discouraged, we allowed the matter to rest until after the summer vacation. By that time we felt convinced that the problem had been solved and plans were again submitted in which the great working room was a part of the second floor of the house. We commenced building in the fall of 1903 with a carpenter's contract that was within our proposed expenditure.

Of course there were many other things to be taken into consideration. One of these was to plan a style of architecture that would be in keeping with



THE HOUSE



THE LIVING-ROOM

the surroundings. Our plot of land was in New Jersey, on the summit of a ridge that overlooked the Hackensack Valley. Rugged trees and rocks abounded, therefore the house must fit in with these and look as far as possible as if it had stood for many years.

What more fitting then than the simple lines of the Dutch Colonial, with its gambrel roof and walls of brick or stone! In place of these materials, stucco was substituted, it being less expensive, yet giving a firm durable surface and resembling grey rock in color.

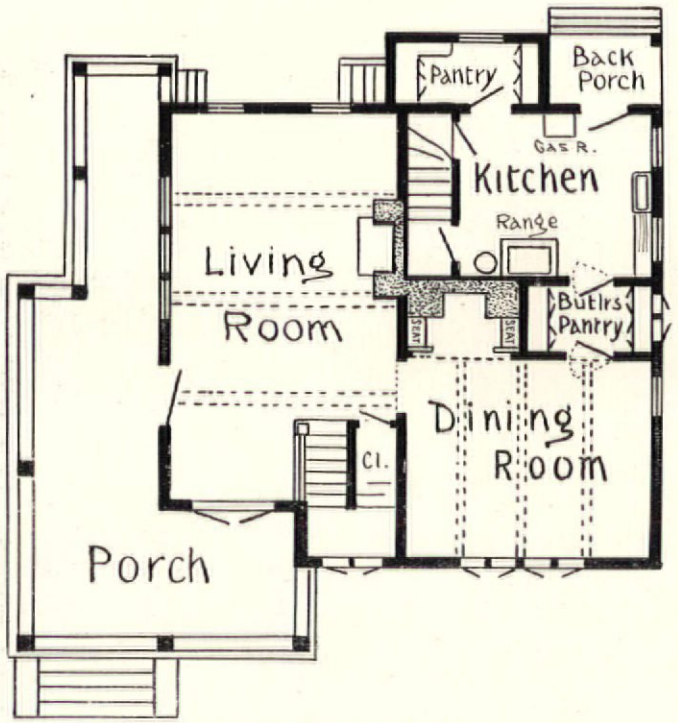
Over a galvanized woven wire secured to furring strips, two coats of Portland cement were applied, mixed equally with sand and fine gravel. This gave the whole exterior from the ground to the eaves an even thickness of about one inch, and has proven to be a substance more impervious to heat and cold than clapboards or shingles.

Boston ivy (*Ampelopsis Veitchii*) planted close to the base in two years' time grew up over the surface to the very eaves, its leaves and tendrils rich green through spring and summer, and golden yellow and red in the fall. Nature herself seemed to second our efforts, and woodbine and other wild plants sought resting place here, adding bright clusters of berries in harmonious spots of color.

Soon after the house was completed a street was laid around the hill and to meet this, a roadway graded at a slight incline, passed around the rear of the house and ended in a circle, the center of which was planted with raspberry vines and shrubs. Beyond this, the land formed a square and was laid out, a kitchen garden on one side, on the other, beds of roses and garden flowers.

Experience gained from several years in city apartments, where sunlight and good ventilation were a secondary consideration, resulted in plans not only for a spacious porch, but for rooms that should be well lighted and that would admit of sufficient fresh air.

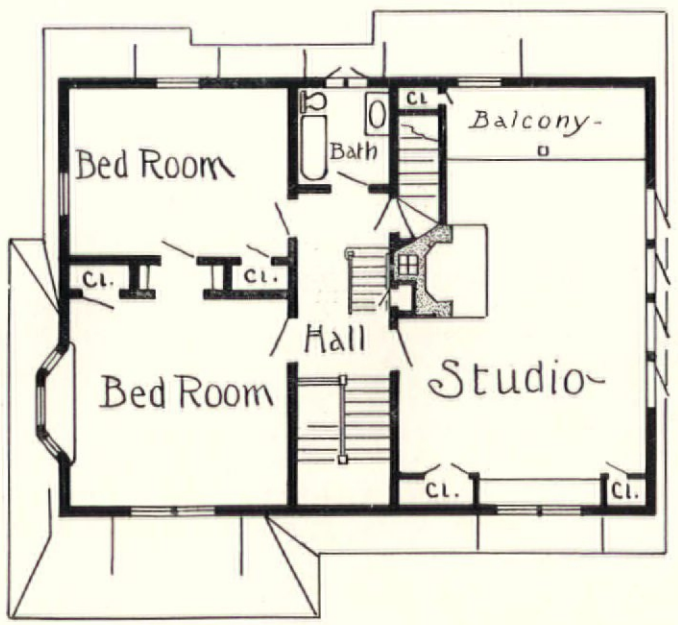
When we came to design this "spacious porch," the solution of the studio problem here proved a joy, for the extra floor space required up-stairs necessitated a considerable overhang,—and so our porch made itself,—open on three sides to the summer breezes. A jog in the design of the house, further



FIRST FLOOR PLAN

helped, forming the front portion into a sort of room, connecting directly with the living-room by low French windows.

The "possibility" of mosquitoes in a New Jersey town suggested screening this space, and the fact that the house is set seventy-five feet from the street makes it so delightfully secluded that many times in the summer lunch is served here, and even the table is laid for dinner in the cool of the evening. A scheme of the future when carried out, for enclosing this space in glass, will give the luxury of a sun room.

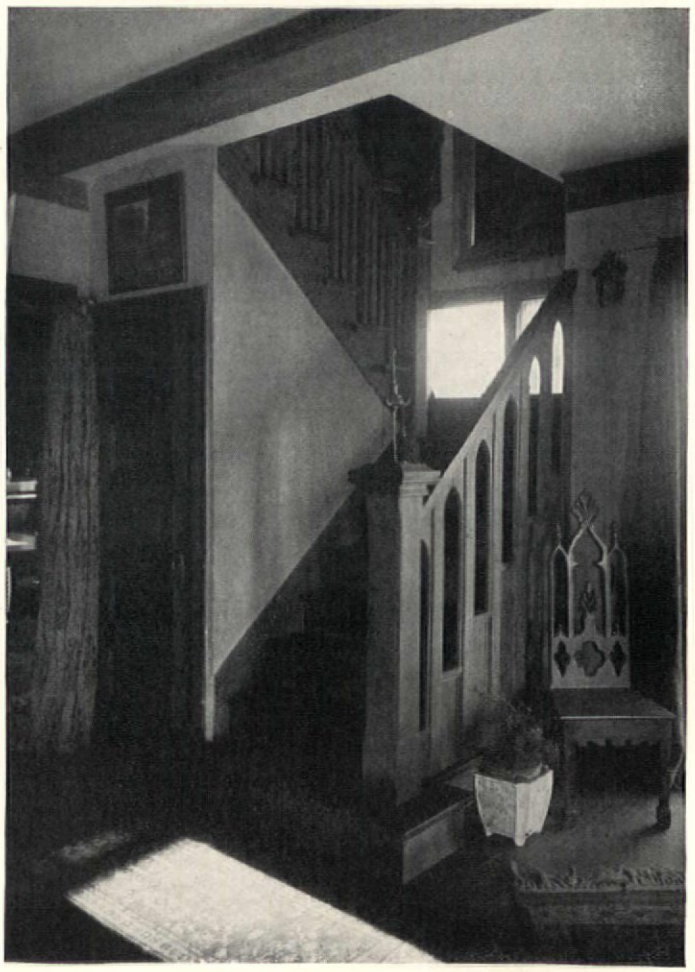


SECOND FLOOR PLAN

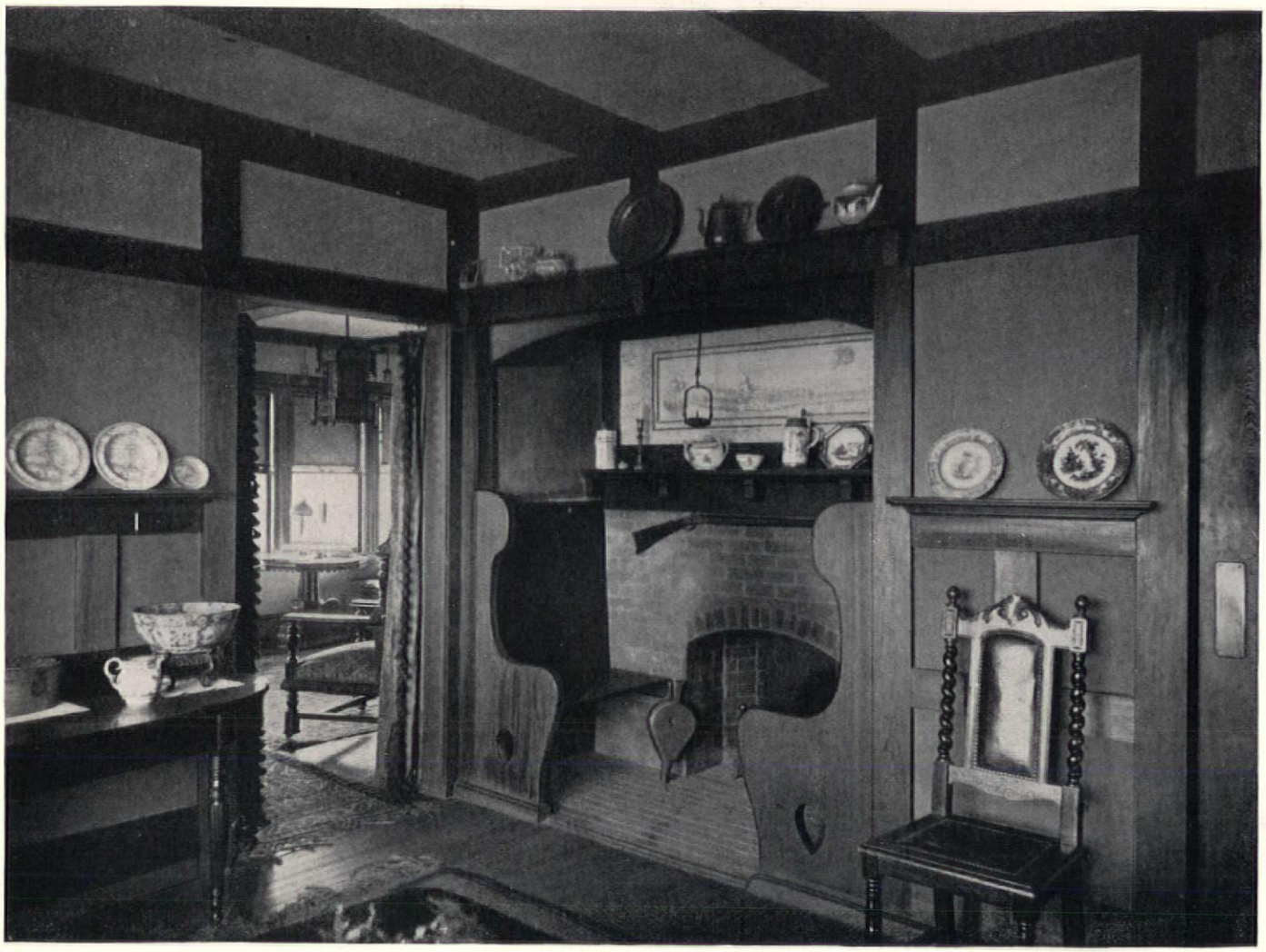
The eaves of the house extend eighteen inches beyond the walls, the under surface being ceiled with matched and beaded North Carolina pine and varnished. Under the projecting floor of the studio on the north side are set heavy brackets stained the same as the shingles, porch posts and balustrade, a weathered brown, which combined with the stone gray of the stucco, and a light yellow gray of the second floor window trim, is the exterior color scheme.

On the first floor, opening from the porch or south side, is the living-room, sixteen feet by twenty-four feet in dimensions and connecting by a square arched doorway with the dining-room. A butler's pantry separates the kitchen, out of which leads the large pantry, servant's stairway, cellar and back porch.

The outer door opens directly into the living-room, so arranged that the main stairway leads from the front. This is of Gothic design, with a newel post of simple pattern. The casing is built in and paneled. Between the uprights on each step are narrow openings with Tudor arches. Above the landing square balusters are arranged in groups of three. But the architectural feature of this room is a massive fireplace built in the inner wall. The face



THE MAIN STAIRWAY



THE DINING-ROOM FIREPLACE

is of Roman brick, a soft yellow gray, the opening set with semi-regular blocks of gray sandstone with keystone, and forming a slightly pointed or Tudor arch. The heavy wooden mantel that extends beyond each side, as well as the paneling above, is Gothic. In the large center panel, intended for a bas-relief, a pastoral scene was painted on the plaster.

On the opposite side the wall space is broken by a cluster of three windows. Three broad false beams cross the ceiling, their ends supported by a six-inch flat moulding.

The fun now came in planning a color scheme for the living-room. The woodwork was of cypress, selected because of its beautiful grain and adaptability to even staining. We wanted the room to be cool, airy, and spacious in effect. The soft gray green suggested by old Japanese temple doors and screens we found could be produced by an inexpensive preparation of coal tar and turpentine to which was added a little blue. When applied with a brush and wiped, this gave an extremely soft effect, ranging from a delicate green tone to an orange where the grain of the wood was exposed. The walls were tinted a light warm yellow gray, and the ceiling between the false beams the same shade, but of lighter tone.

On the floor, stained a gray brown with a preparation made of tar, umber and hard oil, were spread a large cashmere rug with tones of dull yellow, Turkey red, and deep purple, and other smaller Oriental rugs of the same blending.

The andirons, fire set and screen, lamps and gas fixtures were of old brass. It might be of interest to state that we had made to order by a small manufacturing company, and at an expense no greater than that of ordinary fixtures of stock pattern, gas sconces of our own design.

With a scheme of soft yellow and green grays in wall and woodwork as a background, we arranged to advantage old studio furnishings, straight-back and arm chairs of dead black, tables of old mahogany, a Chinese lantern of teak, bits of porcelain, Russian copper and dull brass urns, and vases of mellow Satsuma. A bit of antique Persian embroidery, carelessly thrown over a grand piano in one corner, broke the too great expanse of ebony. Hangings in



THE DINING-ROOM, SHOWING THE OLD ENGLISH WINDOW

soft yellow, old gold and purple as well as the tapestry back and seat of an odd chair add a pleasing note of color, but perhaps the key-note of the room, is a small glazed vase of bright lemon color.

In strong and yet harmonious contrast to the living-room, is the deeper and richer coloring of the dining-room. Here the woodwork is stained a weathered oak and given a dead-lac finish. Between the open paneled wainscoting to the height of the plate rack, the plaster is tinted a maroon to correspond with the brick of the fireplace. The rough-cast plaster in the intermediate panels is a light terra-cotta and above the narrow panels of the frieze and the spaces between the false beaming, a pale warm yellow. The fireplace built in a recess or ingle-nook to the left of the entrance, is ceiled over somewhat lower than the rest of the room, and has an arched lintel of wood. High backed settles are built in and with the brick hearth extend out to the dining-room wall. A Delft tile above the fireplace mantel, a representation of historic old New York, set in a two by six foot panel, lends a bright note in the color harmony, and, combined with the Dutch steins and candlesticks on the mantel, a long rifle underneath, as well as a quaint iron fluid lamp suspended from the ceiling, gives this corner a comfortable suggestion of bygone times.

The dining-room set is of heavy English oak, somewhat darker in tone than the woodwork, each chair having seats and back of dull red leather studded with brass headed nails. The other pieces, a San Domingo mahogany sideboard, Sheraton serving table and cabinet for china, most useful articles in themselves, while not of the same character as the rest of the room, are rich in color and do not openly conflict. On the plate rack and sideboard are displayed our New England heirlooms—odd plates of Staffordshire and English pastoral scenes, teapots and bowls of flowing blue, pewter platters and dishes of copper. A thick Afghanistan rug of deep maroon and dark blue covers the floor leaving a narrow margin only of the stained flooring.

Beyond doubt, however, the greatest delight of the dining-room is the English window through which



A CORNER OF THE STUDIO

the morning sun as it makes its low eastern circuit, enters in undisputed control. Through the hot summer days, the overhanging eaves act as a screen. This window is a reproduction from a sketch the writer secured in one of the old inns of Chester, England. It is eight feet in length by four and a half in height and is divided into eight sections by heavy wooden mullions. The upper sash, which are stationary, have leaded glass of circular formations; but the lower windows, with panes of glass oblong in shape, are hinged and open out. The sill, in imitation of the original, forms a wide shelving for plants and running house vines. Remarkable as it may seem, the glazier's bill for the leading and glass of this window, was but twenty dollars.

From the dining-room, a swinging five paneled door enters the butler's pantry which completely isolates the kitchen.

A landing made by a turn in the main stairway is broad enough for a grandfather's clock, and two square casement windows opening upon it furnish light also for the second floor hallway. The doors are all five paneled and the woodwork is treated the same as in the living-room. The bath-room is at the further end. On one side of this hall open two connecting bedrooms in white enamel throughout, the walls in both toned a light warm yellow.

While the plaster on the first floor was rough finished so that when tinted it would give the quality of a textile, in the bedrooms a smooth finish was given, to remain a flat kalsomine only until the house had settled, when any appearing cracks could be filled up and suitable wall-papers put on.

In the front room, besides a double dormer window on the east, a bay window projects out over the porch roof on the south, giving sunshine throughout the entire day. Under this a seat is built in with hinged lid, thus giving a convenient shirt-waist box. A dresser of bird's-eye maple, straight backed chairs of maple, bamboo stand, and a brass bedstead carry out the scheme of light and cheerfulness which is also helped by a Japanese matting of yellow gray with figures in blue and ochre.

The adjoining bedroom, or guests' room, is furnished in old Colonial mahogany. A bureau with swell front and legs supporting heavy columns occupies the center of one wall, while over it hangs a curiously carved mirror with painted landscape in the upper panel. A large bed placed opposite, wash-stand with bowl and pitcher of mulberry, a drop leaf sewing-table, chairs and quaint rocker complete the room.

The studio on the right, with its ample proportions and height, in so seemingly a small house, never ceases to impress the visitor.

Twenty-eight feet in length, with a width of sixteen feet, the gambrel roof sheathed on the inside with matched and beaded North Carolina pine, forms the end walls. These rise to a height of fourteen feet where the ceiling is sheathed in the same manner, allowing for an air-well or storeroom above. This space ventilated by a latticed window opens into the third floor hallway and casement windows set high in the studio wall also open on this landing.

Four large swinging windows six feet in height, joined together, admit the north light, which can be regulated by opaque shades that raise from the sills. On the inner wall is an enormous fireplace made of rough brick, with a square four foot opening, extending into the room and capped with a heavy oaken mantel, six feet above the floor. This fireplace rests on doubled floor timbers and in addition is supported by a turned brick arch between the floors. To carry out the Colonial scheme there is suspended from a wrought iron crane, in one side of the opening, an antique iron kettle. The andirons also of iron, made from a simple pattern by the local blacksmith, are massive enough to permit of the use of heavy logs.

The wide plastered chimney breast above the mantel gradually tapers back to the chimney itself, which is exposed several feet below the ceiling. Built out with the breast, a little higher than the mantel, is an enclosed space with wooden cap and plastered wall; the upper surface forming a sort of gallery used as a receptacle for studio traps, but its real purpose is to enclose a back stairway, the door of which opens into the hall. In this way was solved a problem quite as difficult as the planning of the studio itself. This gallery is continued across the rear wall and supported by a single square post not only gives room underneath for a full size divan, but breaks an otherwise bare wall space. Old spinning and flax wheels placed here out of the way show to advantage.

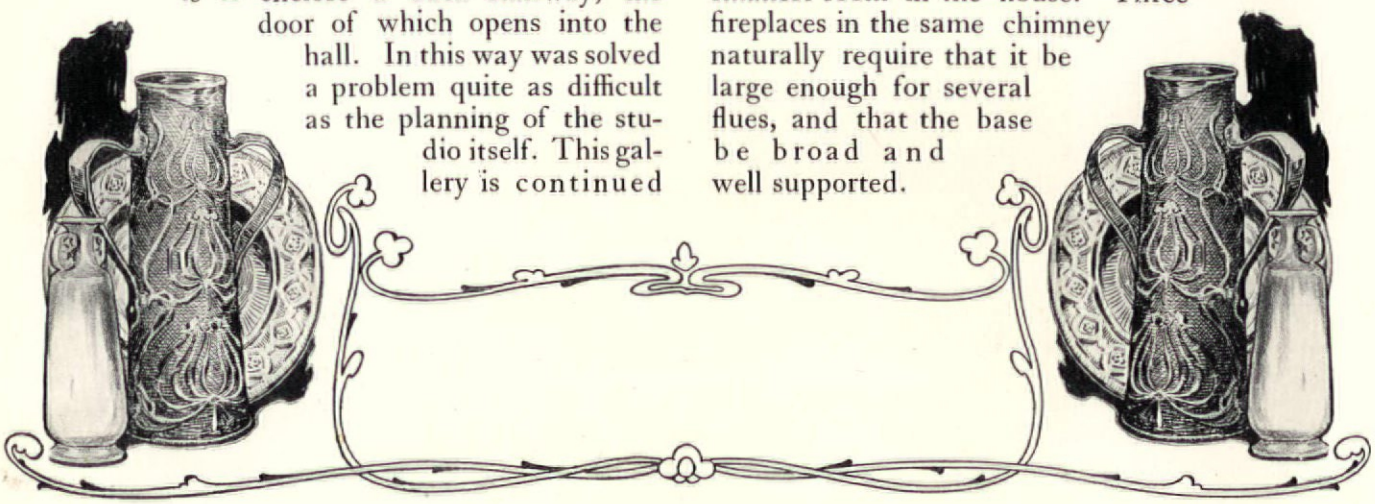
It was an easy matter to stain the cypress trim of windows, doors and closets a light weathered brown made from coal tar and turpentine, but the extensive sheathing of the ceiling and two sides required heavy ladders and staging. The day the painters arrived at this point in their contract in which they had already met with a number of surprises in the combining of pigments to produce wall tints somewhat softer and more subtle than the conventional color cards, the owner was called out of town. Returning in the early afternoon, expecting to find the work well under way, he was astonished to find the men, bedaubed with tar, scratching their heads in sore perplexity and actually on a strike. They had refused to go on with the work when they found that pine would not take an even stain. The result which they had obtained and which had so discouraged them, was the very effect desired, that of a loft with timbers stained by weather and age.

It is not necessary to say that all studios are much alike in their furnishings of rugs, bric-a-brac, arms, weapons, and hangings. The main point is to have plenty of room, good light, and to be undisturbed. This room possesses these if nothing more.

To give an idea of the capacity of the studio, one evening when some forty persons assembled in the room, a belated guest upon entering the deserted living-room, apologized profusely for being the first arrival, and looked his astonishment when it was explained to him that the other members of the party would be found on the next floor.

From the hall an open stair with plain rail and pin balusters leads to the third floor, on which are the servants' rooms and storerooms.

The house is heated by steam. In the larger rooms two radiators of different sizes allow for a greater or less degree of heat. The studio heats as easily as the smallest room in the house. Three fireplaces in the same chimney naturally require that it be large enough for several flues, and that the base be broad and well supported.



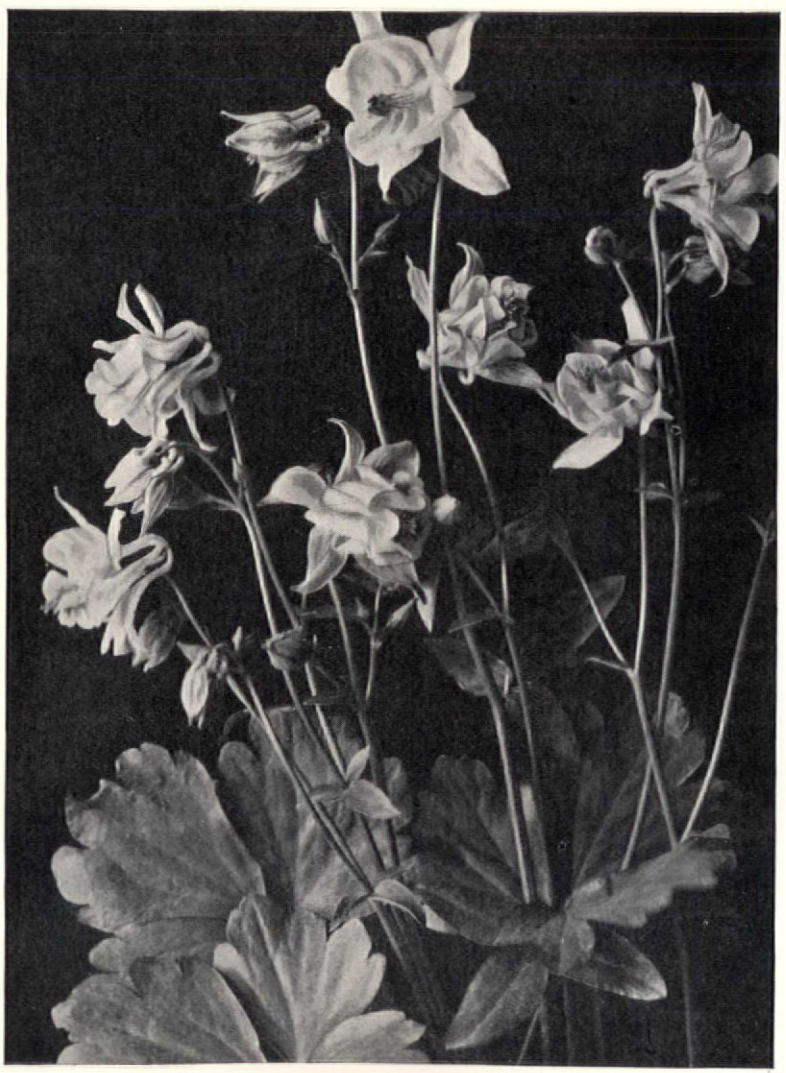
The Garden of Hardy Flowers

By EBEN E. REXFORD

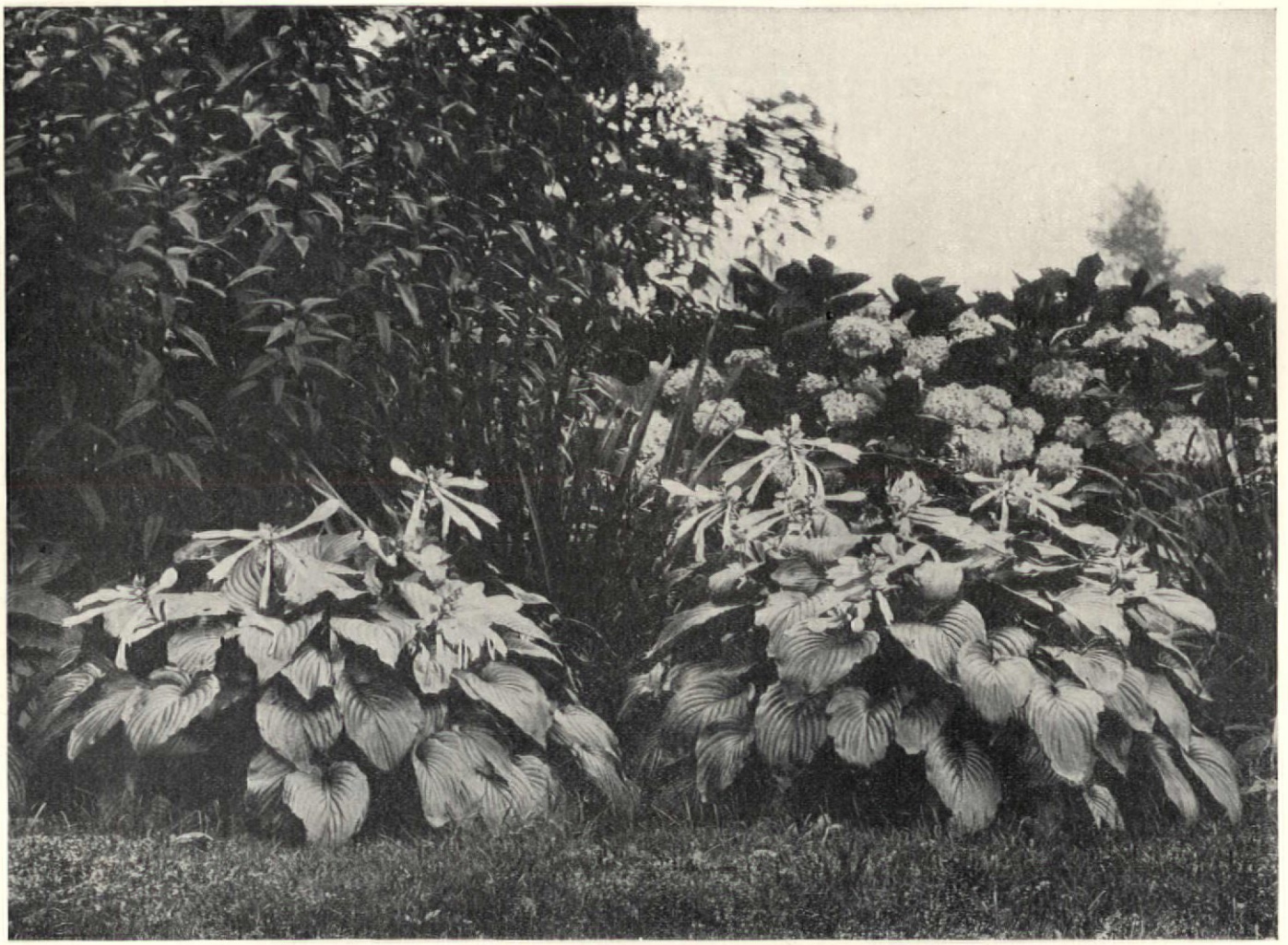
MANY a woman loves flowers, but goes without a garden, because she has not time to care for it properly. But the woman who does this has in mind, nine times out of ten, a garden of annual flowers. She thinks of the labor and time involved in spading up the soil, in making beds, in seed-sowing, and weed-pulling. But she does not think of the garden of hardy flowers which calls for but a fraction of the time and labor that must be expended on annuals. Were she to do that, and give the matter a little thought, she would soon understand the advantage of such a garden, and she would set about the making of one at once—this very season, in fact.

The fact is, hardy plants—and by this is meant those which are sufficiently strong to endure a Northern winter with but little attention in the way of protection,—require very little care. Plant them in good soil, and keep grass and weeds from encroaching on them, and robbing them of the nutriment they need, and they will afford you pleasure for years. By and by it may be necessary to divide old plants, or to re-set them, but this is easy work, and something that will not have to be done oftener than once in three or four years. Each spring the plants ought to have all grass removed from about their roots, and some good fertilizer should be dug into the soil, in liberal quantity. It will not take ten minutes' time, to a plant, to do this. And when it is done, about all it will be necessary to do each season is done. Possibly weeds may get a start about the plants, but the use of the hoe for a few minutes, once a week, during the early part of the season, will clear the ground of these intruders. Compare this with the amount of work that must be done among annuals, and one will readily see that all the arguments are on the side of the hardy plant.

A collection of hardy plants, once well established, will increase in beauty for years. Indeed, if well-cared for, it is good for an indefinite period. We frequently find old houses which have been deserted for years about which some of the old-fashioned flowers still grow and flourish, fighting for their lives, and keeping weed and grass at bay. An annual is satisfactory, as long as it lasts, but its beauty is for a season only, and next year the work of starting it and caring for it must all be done over. And this work, which is hard, and much of it unpleasant, cannot be disposed of in a short time, early in the season, but must be continued throughout many weeks. It *must* be given, or your garden will prove a failure, for annuals cannot take care of themselves, but hardy plants can, to a great degree, do this. I am not overstating it when I say that the amount of care required by a large collection of hardy plants will not equal that demanded by one small bed of annuals. When the reader grasps the full significance of that assertion, she will begin to see how much more satisfactory a



COLUMBINE



DAY LILIES

collection of hardy plants can be made for the woman of limited time for garden work, than even a small garden of annuals.

The impression prevails to a considerable extent that from hardy plants one gets but few flowers. That is, in the aggregate. There may be quite a profuse crop, at some time during the season, but after that, none. The fact is, most of our perennials bloom for weeks, and it is an easy matter to make a selection that will cover the entire season. Some come into bloom weeks before the annuals begin, and some are in their prime after many of the annuals are gone. And when one comes to consider that the hollyhock, the Rudbeckia, the peony, and the perennial phlox belong to this class of plants, it will be readily understood what grand displays of color can be depended on from them. No annual can equal some of them.

Spring is the proper season in which to plant a collection of these flowers. The florists can furnish last-year's seedlings, which will bloom the present season, but not with the profusion characteristic of older plants, or they can send you old, strong roots from which immediate effects of a satisfactory nature can be expected. Personally, my preference would be for two-year-old plants. These will be large and strong enough to bloom well, and you will not run the risk of getting stock made by dividing old clumps whose vitality may have been on the wane.

Have the soil in which you set them made fine and rich, and be sure it is spaded up to the depth of at least a foot. When the roots are put in place, press the soil firmly about them, and then water well.

I would never advise planting these,—or any other plants, for that matter—in rows. Do everything possible to avoid primness and formality. Group your plants, taking care to so arrange them that there will be no conflict of colors, and making sure that the low-growing sorts have places in the foreground. You can tell about these things by studying your catalogues carefully. No greater mistake can be made than planting them in a haphazard way, for by following that method you are sure to get colors together that will be utterly discordant, and your tall plants may entirely hide the low ones. A good location for a collection of hardy plants is along the sides of the lot, where it joins your neighbor's. If possible, coax him to supplement

your work of the improvement of the home grounds by planting a similar collection on his side of the fence. A partnership border of this kind will be found vastly more effective than a one-sided one, such as yours will be if there is nothing to balance it on the other side of the fence.

Among the taller-growing plants, which should be given places in the back row, and which every collection ought to include, are the hollyhocks, both single and double, the delphiniums, and the "golden glow," Rudbeckia. The hollyhocks come in a wide range of brilliant, as well as delicate colors. The double sorts are the most showy, but the single kinds are stateliest. The delphiniums in intense blue, and white, are extremely showy, if well supported. Unless they are provided with some substantial support, the wind is likely to break down their tall, heavily-laden stalks, and when this happens, the plants are ruined. Rudbeckia, "golden glow," is one of our most valuable plants, because its profuse crops of rich yellow flowers light up the garden like a burst of sunshine. It is extremely valuable for cutting.

Among our earliest bloomers is the convallaria, or lily-of-the-valley, one of the loveliest and sweetest



PYRETHRUM OR GIANT DAISY



PURPLE AND WHITE IRIS

of all flowers. This is a low grower, and should be given a place in the immediate foreground, and where it can have shade if possible.

The aquilegias are early bloomers. They come in pure white, purple, dark and light blue, scarlet, pink, and yellow. In some varieties two or more of these colors are combined. They are very profuse bloomers. They grow in large clumps of very attractive foliage, from which their long flower-stalks are sent up in great quantities, all laden with flowers of most peculiar shape. We have both double and single sorts.

The dicentra is another early bloomer. It sends up scores of long, gracefully arching stalks, bearing foliage almost as attractive as that of a fern, and terminated with sprays of drooping pink and white flowers of exquisite loveliness. This plant is popularly known as "bleeding heart," because of the shape of its pendant blossoms.

The peony is too well known to need special mention here. No garden can be considered complete if it does not include at least half a dozen of the most distinct varieties. Next to the rose, this is one of our most valuable flowers, either for garden decoration, or for cutting. The iris is the orchid of the garden. Its colors are wonderful in variety, and so



OUTDOOR CHRYSANTHEMUMS

brilliant and delicate that one never tires of the flower, as we are likely to of commoner sorts. It makes a most magnificent display during June and July. Be sure to plant it.

It is not generally known by the amateur florist that we have a class of chrysanthemums sufficiently hardy to stand a Northern winter, but such is the case. They are not as large or rich in color as the more popular varieties grown in pots, but they are delightful flowers, for all that, and deserve a place in every border.

So do the Funkias, better known as day lilies. These are as attractive in foliage as in flower, their rich green leaves, with deep indentations, forming an excellent groundwork against which to display their lovely pure white blossoms.

If I were asked to name the best perennial, all things considered, I think my decision would be in favor of the hardy phlox. Such rich colors, such great masses of bloom, such luxuriance of growth is found in no other plant of its class. For six weeks or two months it makes the garden gay with its crimsons and carmines, its pale rose, lilac, mauve, and pure white bloom. Anybody can grow it. Do not overlook it.

We have several excellent lilies that are at home in the border. Prominent among these is the old tiger lily, in tawny orange, spotted with brown, the candelabrum lily, soft yellow, and the dear old annunciation lilies, of purest white and most perfect shape. These are to the garden what the Bermuda lily is to the florist's collection of Easter flowers.

Coreopsis lanceolata is a most excellent bloomer, of rich yellow. It is valuable for cutting, having long flower-stalks. *Phlox subulata*—the "moss pink"—is one of our best hardy plants for edging beds and groups. *Achillea rosea* and *A. aurea*, rose and yellow,—are free and constant bloomers, well adapted for locations in the front row.

Pyrethrum uliginosum,—the "giant daisy"—is, what its popular name would indicate, an overgrown daisy of rampant habit and wonderful freedom of bloom. It is a late bloomer. The new claimant for popular favor, Burbank's Shasta daisy, ought to be given a place in all collections, as it blooms throughout the season, and is extremely valuable for cutting.

Spiræa palmata and *S. alba* are lovely flowers, the first-named a soft pink, the other a cream white. The individual blossoms are very small, but there is such a multitude of them in a panicle that the effect is quite that of a great pink or white plume, held well above the lovely, dark green foliage, which grows in such profusion at the base of the plant.

The perennial asters are superb plants for garden use. These are our native wild asters domesticated or varieties grown from seed of the most satisfactory kinds. Some of them grow to a height of eight feet, others four and five, and some are dainty little things admirably adapted to front-row planting. These small sorts are generally blue and white, with yellow centers, and are really the loveliest of the entire family, though the tall growers are grand decorative plants, with purple, rosy-violet, and lavender flowers, always effective if properly placed.



LILY-OF-THE-VALLEY

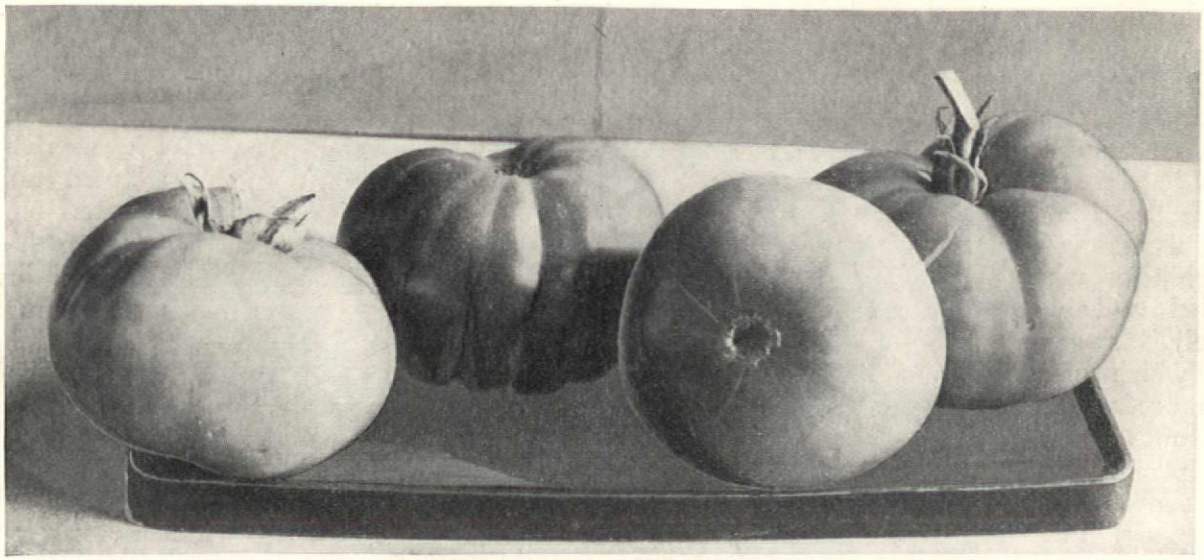
Of course it would be impossible to mention all desirable hardy plants in an article of this length. I have spoken of a few of the kinds I consider best adapted to general culture.

Those the amateur may feel justified in undertaking to grow. They are kinds which succeed in most soils, and are entirely hardy throughout the North. Protection is not absolutely necessary for any of them, but it is always advisable, for if it is given, heaving of the soil from the action of frost is prevented, and that means prevention of broken and loosened roots—a condition almost certain to result when the soil about a plant is not covered with several inches of litter in the fall.

Bear in mind that success in the growing of flowers depends largely upon the intimate relations existing between the gardener and his plants. Each plant should be studied individually.



A Stately Row of Annunciation Lilies



Ponderosa and Golden Sunrise Tomatoes

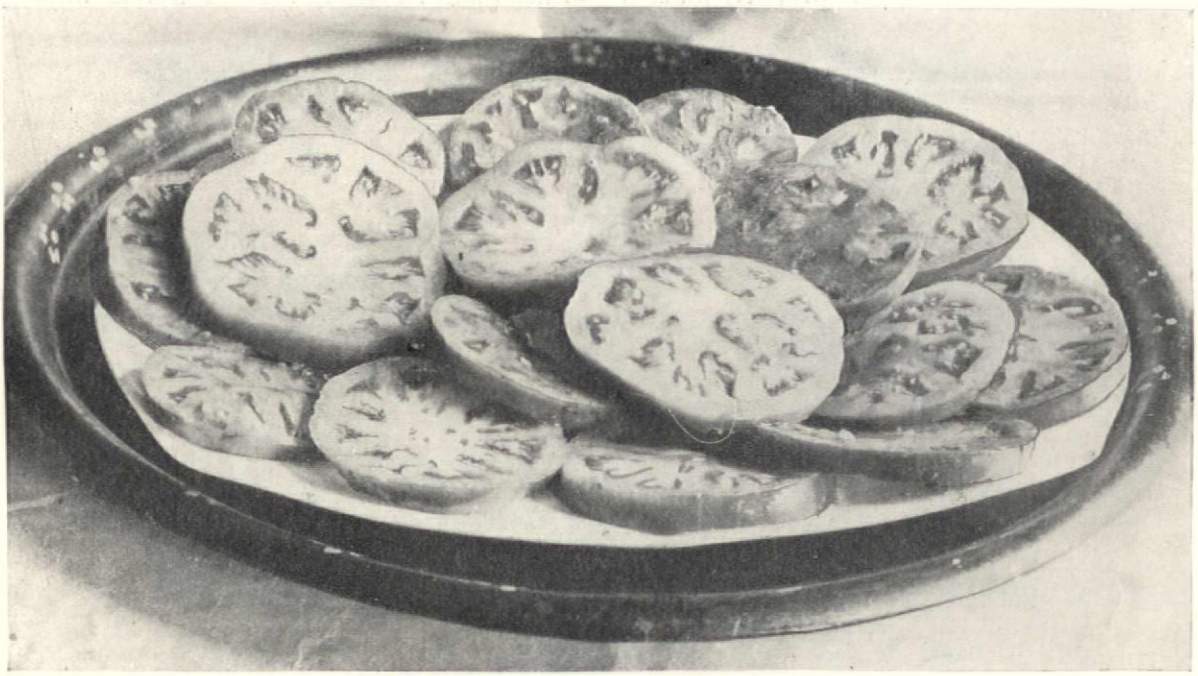
Good Tomatoes for the Garden

By I. M. ANGELL

THE amateur gardener will make no mistake if he plants Ponderosa and Golden Sunrise tomatoes for home use. He will search through many catalogues before he will find their equals. The Ponderosa is, of course, well known. It is famous for its size and other good qualities. In an ordinary garden, with no special care, it reaches a pound and a half, and its solidity and seedlessness are remarkable. The flavor is all that could be desired.

A good mate to Ponderosa, among the large yellow sorts, is Golden Sunrise. It is nearly as large and the flavor is excellent. The color is a beautiful yellow, so fair and perfect that we always regret having to cut one.

These two kinds are desirable for either slicing or cooking. There may be earlier sorts, but the home gardener would do better to wait for these than fill his ground with inferior varieties, simply for the sake of their earliness.



THE TOMATOES SLICED

The Small House Which is Good

I. A DUTCH COLONIAL HOUSE

WALTER P. CRABTREE, Architect

THE house illustrated and described herewith was completed last July, and comes very near being all the owner and architect expected it to be. It stands in the center of the lot, facing west, with a brick walk leading to the front porch.

The brickwork of the first story was laid in flemish bond, with headers of "niggerheads," with window and door sills of pink granite in keeping with the design of house, with the second story and gables shingled.

The cellar wall is of rubble-stone masonry, twenty inches thick, pointed both inside and out, and the underpinning wall above is of brick twelve inches thick.

The cellar contains coal bins, servants' toilet, laundry with set tubs and stove, vegetable cellar and heater. The cellar floor was cemented.

All exterior finishing wood was of the best white pine, shingles of red cedar and flooring of porch and terrace was of white pine $\frac{7}{8}$ of an inch by $2\frac{1}{2}$ inches laid with white lead in all joints.

The construction and material throughout were of the best, the idea being to save by economical planning.

Entering the staircase hall from the roomy covered porch, the two main rooms are on either side and are entered through large trimmed openings, throwing the master portion of the house open, giving a cheerful and inviting appearance to the whole. Directly opposite the entrance door is the main staircase with seat at the base with hinged lids, which is used for rubbers and overshoes. On the first landing is a door leading to the den, this making a combination staircase for servants. From the staircase hall is a small passage to kitchen and to cellar stairway so arranged that the master may care for the furnace without going through the kitchen.

The dining-room was planned for a square table, it being nearly square with the large bay at the front. The living-room, just across the hall, is especially attractive; the rear of this room is arranged in a nook with large open fireplace at one end and seat at the other.

The second floor arrangement is very simple. The staircase hall is in the center and is well lighted through the large opening to sewing-room which is on the front of house. The doors to the four chambers are grouped around this hall. The bath-room is placed convenient to all chambers and also connects with the family chamber. The side walls of the bath-room to a height of five feet are plastered with a finishing coat of Keene's cement and then marked off to imitate tile work. Each chamber has ample closet room and the space of overhang of roof is used for low closets and drawers.

The attic was arranged for two bedrooms, with a finished hallway connecting the two.

The terrace is mostly covered by the overhang of the eaves, which was so designed that all rooms in the second story would be full height. The terrace was carried around the southwest corner so as to secure the summer breezes.

The interior trim, while the best of their several kinds and of special form, is very simple in outline. Kitchen, pantry and attic hall and rooms are finished in North Carolina pine and finished natural. The chambers, bath-room and den are finished in the same material but stained, the colors being tobacco brown for family chamber, white enamel for little girl's and bath-room, dark brown wood tint for boy's room and colonial oak for guest chamber. The den is stained bog oak; quartered white oak flooring of narrow width was used in staircase hall, living and dining-rooms, filled and waxed.

The hall and sewing-room on second floor are finished in cypress, stained in color to match the oak finish in lower hall.

Both the living and dining-rooms are finished in brown ash, while the staircase and hall are finished in quartered oak.

All hardware throughout is of solid bronze; old brass finish, and all plumbing fixtures are of the best. Windows on front and sides are glazed with plate glass, the balance being of common glass, double thick.

The fireplaces, one in living-room and one in den, are of special design laid up with pressed brick, and all flues are lined with fire clay flue liners.

The heating is by a tubular hot air heater, with registers of stamped steel, old brass finish to match lighting fixtures and hardware.

The leading idea throughout the construction of the house was to spend no money on things not essential to the comfort of the owner's family but to spend all that was demanded to make a house of thorough construction and good appearance.

The cost, $5,500, was for the building complete, ready for occupancy, and, considering the amount of room it contains and general appearance, was a very reasonable figure.



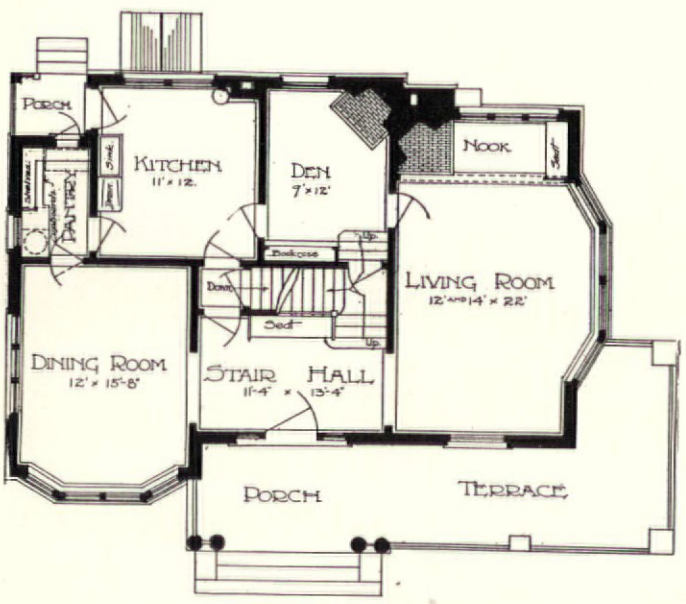
The Hall



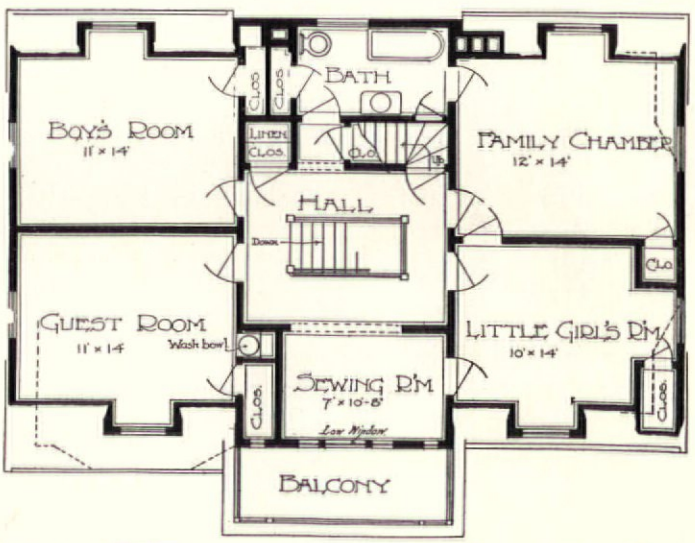
The Living-Room



Front View of the House

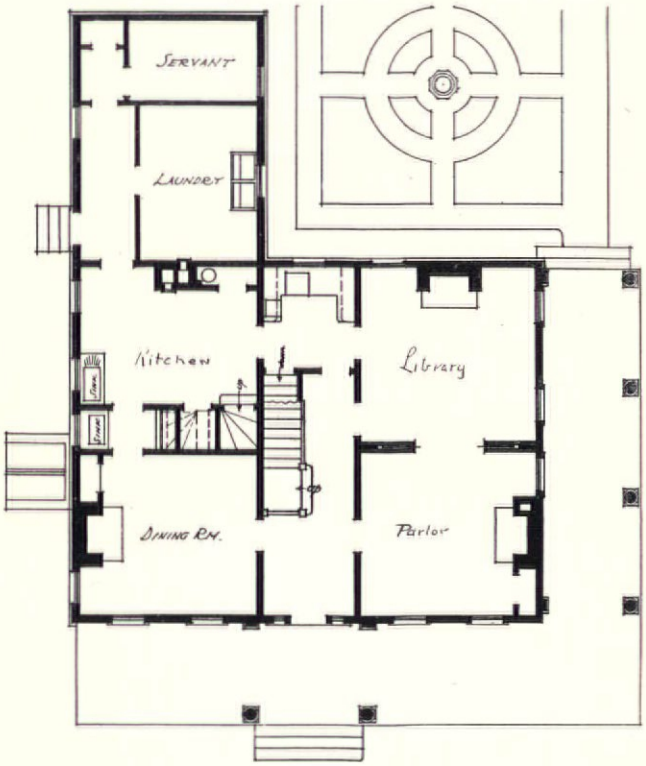


First Floor Plan

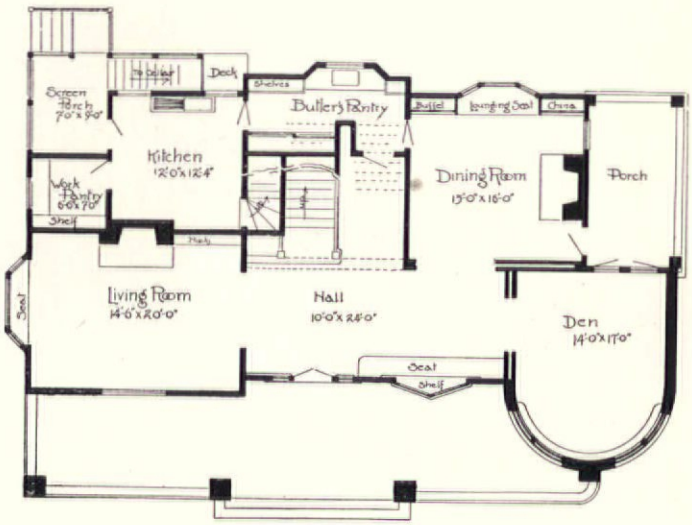


Second Floor Plan

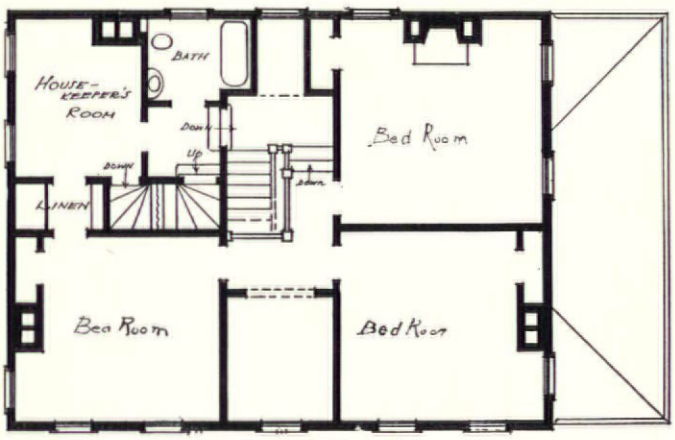
A DUTCH COLONIAL HOUSE



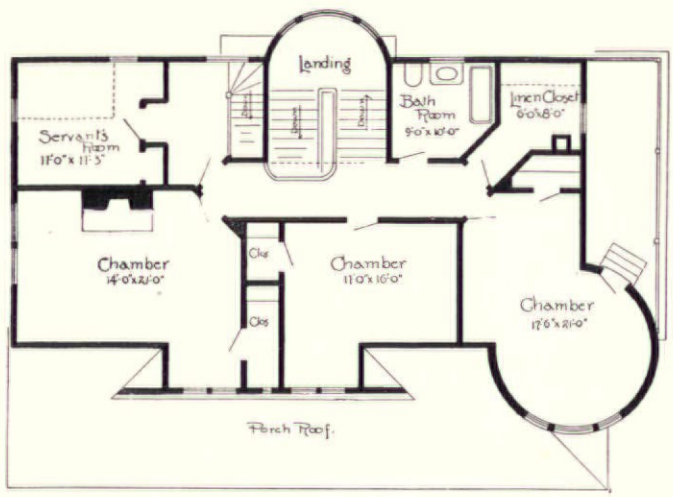
First Floor Plan



First Floor Plan



Second Floor Plan



Second Floor Plan



A NEW HOUSE ON OLD LINES

CHARLES E. PATCH, *Architect*



A COMFORTABLE HOUSE

SEYMOUR E. LOCKE *Architect*

II. A New House on Old Lines

CHARLES E. PATCH, Architect

THERE is nothing of novelty in this design as the house represents a deliberate return to old models, with such modifications, however, as would better suit with the conveniences of to-day.

The house is thoroughly well built and the work was all done by local workmen. The lumber and all other woodwork mentioned in the first item was contracted for with a large firm in Maine. The doors are of red cedar, the finish is partly Gulf cypress and partly whitewood, the whitewood portion being painted and the cypress stained. The heating is hot water, and the floors hard pine throughout, rift sawed in the principal rooms and halls.

Towards the east is a piazza with columns (the end one showing in the photograph) looking eastward to the shore, Ipswich Bay and the sea in the distance. The plans will show other features, such as the vista from end to end of the front rooms and from front to back of the rooms on the right hand side.

It should be noted also, that all the finish, both exterior and interior, was made to order from detail as were also of course, the mantels. Old-fashioned brass hardware and brass thumb latches were used throughout.

These plans and items of cost are contributed to show that, even with labor as high as it is to-day, a good type of simple house with rooms of good size, may yet be well built at reasonable cost. The following schedule of cost of this residence at Ipswich, Mass., will be of interest:

All woodwork in the building, frame, boarding, floors, sashes, doors, blinds, finish, etc	$2200.00
Carpenters' labor	1025.00
Excavating cellar, mason work, plastering and fireplaces	584.00
Lathing	45.00
Window weights, nails, sheathing paper, deafening paper, metal flashings	65.00
Finish hardware	67.00
Builder's (rough) hardware	12.00
Painters' work	260.00
Mantels	70.00
Electric wiring	40.00
Heating	435.00
Plumbing	300.00
	$5103.00
Architect	255.00
	$5358.00

III. A Comfortable House

SEYMOUR E. LOCKE, Architect

THE site of this house demanded a building whose greatest length would be parallel with the street. It is located on an avenue in Pasadena, California, which runs parallel with and overlooks the Arroyo Seco and the San Rafael Hills.

The combination of shingles and the rough granite boulders from the beds of the mountain streams is a favorite one in that section and produces effects, taken in conjunction with the general setting of the place, at once picturesque and artistic.

The extreme dimensions of the building are approximately thirty-eight feet by sixty-one feet. A commodious cellar for the necessary heating apparatus, and the other usual purposes to which a cellar is put, is provided with a portion of it exposed to the outside light, the house being built on the edge of a bluff.

The first floor, by reference to the plans, will be seen to contain a good living-room and den at the front of the house, connected by a hall which in itself is a delightful lounging-room. The stairway leads up from this hall to a very spacious landing from the circular bay window of which charming views of valley and mountains may be had. The dining-room and kitchen at the rear are connected by the butler's pantry, which is under the stairway landing.

The second floor has sleeping rooms for family and servants; also bath-room, linen closet, etc. The floors throughout the house are double, sound proofed and laid with first quality vertical grained Oregon pine, planed, scraped and sandpapered and finished in best wax finish.

The standing trim of the first floor, except the kitchen department, is of Shasta pine, a beautiful wood with satin-like grain, growing in the high Sierras, which when varnished and rubbed to a dull gloss surface is particularly attractive. The stairway and upper hall were finished with the same wood. The plastering of the walls and ceilings of all living-rooms was finished with a rough sand coat and was tinted in strong but harmonious colors.

The woodwork of the chambers was painted with egg-shel white, and the walls covered with papers of artistic design. The plumbing fixtures were of the best sanitary type, the hardware as good as is made for wear, and the electric fixtures artistic and appropriate, matching the hardware finish in the several rooms. The construction throughout was substantial and honest.

The building was erected under contract at a total cost of about $5800. This, however, was at a time when materials and labor were probably at least ten per cent. less than they are to-day.

Edging Plants that May be Increased by Root Division

By IDA D. BENNETT

THE use of plants as an edging or border to the flower beds doubles its blooming capacity and, where the area of one's garden is restricted, is of value from an economic as well as an esthetic point of view. There are few, if any, beds but what are improved by the addition of some low growing plant around the edge, bringing the flower bed into relation with the sod without any intervening strip of bare soil. If a plant that gives bloom in harmony with the taller occupant of the bed, so much the better.

I remember seeing once in Eastern New York a garden, a vegetable garden, where the vegetables were grown in well-arranged beds each of which was edged with a plant of lower growth and contrasting color such as parsley, a low growing blood-red beet, bronzy lettuce or the like and the effect of the lettuce with the purple foliage of the egg plants, of the parsley with the deep red of the beet, was something to be remembered as an evidence of artistic faculty not often applied to the common things of life. One looks for artistic effects in the lawn and flower garden, but the one who conceives and carries out the possibilities in the common kitchen garden is a genius; and yet how simple and practical it is; no space wasted, no plants grown but what would have ordinarily been required, but the ability to recognize the beautiful amid lowly surroundings and deftly place it in artistic combinations.

From an economic standpoint, taking the question of labor involved in the annual setting of borders, the hardy perennial border is greatly to be preferred to the annual one. Fortunately there is a goodly array of plants to choose from so that much individual taste may be indulged in their selection. One of the most easily started and grown is the *Phlox subulata*, or moss pink as it is sometimes called. Planted in early spring, setting the plants a few inches apart, it will by fall have closed up the gap and early in May, the following spring, be a mass of bloom, completely covering the foliage from sight. This comes in pink and in white and the only care it requires is to keep it trimmed close to the boundaries assigned to it as it has a penchant for carpeting everything in sight. All dead growth should be promptly removed as a straggly, ill-kept border is a disfigurement in place of an adornment.

The plants may be increased by dividing the branches, as they will root wherever they touch the ground and in this fact consists their great value for carpet bedding, covering graves and the like, as from their multiplicity of roots they are able to extract more nourishment from the soil than plants with only one root. The plants may be divided at any time after they are through flowering or very early in the spring.

No daintier, more cheerful plant for the border can be desired than the English daisy, *Bellis perennis*. Easily started from seed in the spring it forms small rosette-shaped plants that by fall may be divided into several plants, or as many as there are crowns, and in this way soon furnish a long border. The seed may be started in boxes in the house, in the hotbed, or in the open ground. In purchasing seed care should be taken to secure a good strain of the large flowered, double variety and as the flowers come into bloom all single or semi-double plants should be weeded out. The English daisy seeds very freely and plants are constantly coming up in unexpected places that greatly increase one's stock.

They may be divided in the spring or in the fall. Lift the plants and taking hold of each crown, of which there will be several, pull gently apart and set the new plants three or four inches apart. Each plant will yield from five to seven new plants. Plants which have not bloomed too freely during summer may be lifted, potted and grown in a cool north window in winter if desired.

Under the head of primroses many hardy border plants are classified, chief of which are the auriculas, polyanthus of our grandmother's garden and the English cowslip. All are easily raised from seed and will gladden the garden in early spring with a wealth of bright blossoms. The English cowslip comes in pale yellow not unlike our native cowslip of the bogs and marshes and is always the source of tender, homesick memories to those who have watched it grow in English lanes and Irish meadows. The polyanthus comes in various shades of red and orange, the double cups being usually a bright red or scarlet with yellow throat and present a brilliant appearance in the spring sunshine. It should have protection in the winter which should not be removed entirely until all danger of frost is past as the cold is liable to affect the color of the blossoms rendering them duller. All the varieties of primroses may be divided by pulling apart the crowns and resetting them after they are through flowering in the spring; they will then become established before cold weather. Seed may be sown in the house, hotbed or cold frame and the plants transplanted into permanent position when

large enough and the plants will bloom the following spring.

English violets make an attractive border for a bed of hardy perennials, although their season of bloom is confined to the spring months. They may be purchased of the florist in the spring or started from seed sown in the fall in the house or cold frame.

As violet seed cannot be depended to come up the same season that it is sown it is, perhaps, better to purchase a dozen plants of the florist and by repeated root division increase them to the desired number. Violets are heavy feeders and should be supplied during the growing season with abundant moisture and liquid manure. To yield large and abundant blooms during the flowering season they must not be neglected during the remainder of the year and for this reason are to be recommended as a border for a bed of plants requiring abundant moisture as in this way they are apt to receive the attention they might be deprived of were they in a bed by themselves.

One of the very daintiest plants for the hardy border in spring is the hepatica or liverwort. Although its blossoms remain for but a few days the foliage, which comes after the blossoms, is very attractive and drooping, suiting well for a border plant. If one is fortunate enough to be in the secret of their haunts one may bring from the woods these firstlings of the spring and establish them where they may be enjoyed as it is difficult to catch these early bloomers. No matter how early one visits their haunts in the first warm days of spring we are apt to find the treasures flown and only the empty calyx held aloft to greet us. In the garden all this is changed and we may watch the lifting of the first little downy head and the unfolding of the dainty cups of pink and white and lavender. They make very desirable borders for beds of ferns or wild flowers, and may be increased by root division or propagated from seed.

The golden yellow saxatile is a very desirable plant where a yellow border is desired, blooming freely the second season from seed, and afterwards may be increased by root division. It is own cousin to the sweet alyssum but blooms in the spring time. There is an attractive double form of the flower.

The centaureas, although not of the plants which may be increased by root division are so easily raised from cuttings stuck in the ground that they may be considered in the same general class.

The silver leaved and fern leaved are the best. *Centaurea candidissima* being of a more trailing habit than *C. gymnocarpa* is more desirable, but should be kept closely trimmed or it will grow straggly. The pieces cut away may be used for cuttings, merely sticking them in the ground an equal distance apart, where they are to remain, when they will root and grow without further trouble.

Seed should be started in the spring in the house or hotbed and transplanted to the open ground when the weather is warm.

The Herb Garden

By H. R. MORRIS

HERBS are rather difficult to raise. They require a very rich, light soil, and much moisture, while the seeds are in the ground. When the little plants are once established, however, they grow well, and more than repay the care spent on them. The seeds should be gotten from a reliable seedsman and as they soon lose their germinating power, they should be fresh as possible. Cultural directions are on all the packets of seeds.

Most herbs bloom late in the summer, and they should be gathered in the first stage of bloom. The leaves of sage should be clipped and dried. The plant is perennial. The plants of thyme, sweet marjoram and summer savory should be cut at the root and hung up to dry. The leaves and blossoms may be rubbed off when they are quite dry. Parsley and chervil are used in fresh leaf. They are perennial, and grow well in boxes during the winter. A flourishing herb garden is more than satisfactory to both the family gardener and the family cook.

That the uses of herbs have been much restricted in these times is shown by the descriptions of some of our most cherished ones from "The Herball" of John Gerard, published in 1597 and 1633. This great folio is based on the work of the earlier herbalists, who were the pharmacists of their time, and to whom we owe the knowledge of our vegetable medicines. Even in Gerard's day herbs seem to have been used more for physic than for the savor for which we prize them, and their effect on the body had been carefully noted, as can be seen from his minute accounts of the plants themselves. The following illustrations and descriptions are reproduced from "The Herball" of 1633.



MARJEROME TIME

TIME is so well knowne that it needeth no description; because there is not any which are ignorant what *Thymum durius* is, I meane our common garden Time.

THE VERTUES.

Time boyled in water and hony drunken, is good against the cough and shortnes of the breath. . . and dissolues clotted or congealed bloud in the body. The same drunke with vinegre and salt purgeth flegme.

Made into pouder, and taken in the weight of three drams with Mede or honied vinegre, called Oxymel, and a little salt, it. . . is good against the Sciatica, the paine in the side and brest. . . and is profitable also for such as are fearefull, melancholicke, and troubled in minde.



GREAT SWEET MARJEROME

SWEET Marjerome is a low and shrubbie plant, of a whitish colour, and maruellous sweet smell, a foot or somwhat more high.

THE VERTUES.

Sweet Marjerome is a remedy against cold diseases of the braine and head, being taken any way to your best liking; put vp into the nosthrils it prouokes sneesing, and draweth forth much baggage flegme; it easeth the tooth-ache, being chewed in the mouth . . . and is used in medicines against poyson. . . The leaues are excellent good to be put into all odoriferous ointments. . . There is an excellent oyle to be drawne forth of these herbes, good against . . . all aches proceeding of a colde cause.



SUMMER SAUORIE

WINTER Sauorie . . bringeth forth very many branches, compassed on euery side with narrow and sharpe pointed leaues.

Summer Sauorie groweth with a slender brittle stalke of a foot high, diuided into little branches. . . The floures stand hard to the branches, of a light purple, tending to whitenesse.

THE VERTUES.

Winter Sauorie. . . maketh thinne, cutteth, it clenseth the passages.

Summer Sauorie . . . maketh thinne and doth maruellously preuaile against winde; therefore it is with good successe boyled and eaten with beanes, peason and other windie pulses.



GARDEN PARSLEY

THE leaues of garden Parsley are of a beautifull greene, consisting of many little ones fastned together, diuided most commonly into three parts, and also snipt round about the edges. . . Parsley is delighted with water, and therefore it naturally commeth vp neere to fountaines or springs.

THE VERTUES.

The leaues are pleasant in sauces and broth, in which besides that they giue a pleasant tast, they be also singular good to take away stoppings. . . The seeds are more profitable for medicine. . .they be commended also against the cough. . . The roots or the seeds of any of them boiled in ale and drunken, cast forth strong venom or poison, but the seed is the strongest part of the herbe.



COMMON CHERUILL

THE leaues of Cheruill are slender, and diuersly cut, something hairy, of a whitish greene . . . the stalkes be short, slender, round, and hollow within . . . the floures be white, and grow vpon scattered tufts . . . The root is full of strings.

THE VERTUES.

The leaues of sweet Cheruill are exceeding good, wholesome and pleasant among other sallad herbs, giuing the taste of Anise seed vnto the rest. . . The seeds eaten as a sallad whiles they are yet green, with oile, vinegar, and pepper, exceed all other sallads by many degrees, both in pleasantnesse of taste, sweetnesse of smell, and wholsomnesse for the cold and feeble stomacke. The roots are likewise most excellent in a sallad.



GREAT SAGE

THE Great Sage is very full of stalkes, foure square, of a wooddy substance, parted into branches, about the which grow broad leaues, long, wrinkled, rough, whitish. . . the floures stand forked in the tops of the branches. . . of a purple blew colour.

THE VERTUES.

Sage is singular good for the head and braine, it quickneth the sences and memory, strengthneth the sinewes, restoreth health to those that haue the palsie vpon a moist cause, takes away shaking or trembling of the members; and being put vp into the nosthrils, it draweth thin flegme out of the head.

It is likewise commended against the spitting of bloud, the cough, and paines of the sides, and bitings of Serpents.

A Landscape Garden on a Small Scale

By MYRTLE HYDE DARLING

A FARM about a mile from Nashua, New Hampshire, was purchased for a suburban residence as an electric car route passes it with frequent service. At first the farmhouse was used as a home, but later was removed to the rear of the grounds at the extreme right, and a modern house was built. The farmhouse was finally destroyed by fire, and by the wishes of the owner's wife, a building to accord in design with the new house, intended for use as a tea and reading-room, was erected on the second site of the old house. It is situated on a slight rise of ground and in summer, even on the hottest day, a breeze clings about it so that the lodge is popular with all the members of the family.

The beautiful garden, laid out with a particular view to the most attractive results from landscape gardening, has many visitors. The hedges surrounding it on three sides are different. That in front of the house is the Japanese burberry (the corrupted form is "barberry"). This shrub, with pendent foliage, is a more delicate, slower grower than our native wild shrub, and the yellow blooms, followed by the red fruit, hang singly on the stem, and not in clusters, like our native plant.

On the left of the grounds a white posted, modern fence marks the boundary line, and is partially hidden by a rose hedge. The other hedge on the right of the estate is of lilacs, of which there are ninety varieties and which display superb masses of color in May. Lilacs, whether the Persian, villosa, or the late-blooming tree species, as Pekinsensis or Japonica, do not require pruning, except for suckers from the old stocks if they have been grafted. These growths should be removed as soon as seen. A garden needs study to train it as it should be, in order to make excellent effects and harmonies.

Two old apple trees which were on the farm still stand in front of the house, retained for the beauty of their spring blossoms. At the left is the garden of annuals, where stocks, marigolds, asters, and other garden posies fill the beds. (The China aster or *Reine Marguerite* was first known in 1731.) In front of the house grows a dwarf mulberry tree, a Japanese shrub. The piazza is partially shaded by a half canopy of the *Clematis paniculata*, which shows in early autumn fine clusters of feathery flowers like snowflakes, and the fruit of this vine is attractive as well as the flower.



VIEW FROM THE ROAD SHOWING EVERGREEN TREES



A HOUSE AT NASHUA, NEW HAMPSHIRE



PHLOX BORDERING THE PATH TO THE LODGE



THE LODGE ON A SLIGHT RISE OF GROUND

The garden-borders along the walks have been arranged with a regard to the tasteful mixture of leaf-forms, just irregular enough to blend pleasantly into the surroundings. Healthy selected plants for this purpose should be set in the earth as soon as received. The leek known as "hen and chickens" is used as a firm edge to keep the border from breaking away. Back of these grow the purple-crowned Funkias, known as day-lilies in olden times. These do not belong to the genus Lilium, but are placed by botanists under the genus Hemerocallis. They are native to Europe and Asia, and have probably been in cultivation in this country ever since the first flower gardens. In the rear of the day-lilies are abundant plants of phlox, of which there are sixteen varieties, the whites, pinks, and reds showing well in mass displays. The perennial phlox is useful from its long blooming season. It dates as far back as 1731. The annual or Drummond phlox was sent over from Texas in 1835, and has a large range of tints. It needs plenty of room and thorough watering. Interspersed amongst the garden beds are the Japanese striped corn, tiger lilies, and richly glowing dahlias, the last a favorite flower in this garden and very different from the older forms of the plant, which date back to 1802. Dwarf evergreens and rhododendrons are set out on the estate in tasteful grouping, some of them along the path to the lodge. The bane of rhododendron culture in this country is the *Rhododendron Ponticum* which is not sufficiently hardy for the Northern States, but is largely advertised by the catalogues giving foreign specimens. Many plants named after individuals, as "Sir Robert Peel," have this variety in them and thousands of dollars have been wasted in their culture. The two native species which are best are the *R. Catawbiensis* and *R. maximum.*

Where the ground slopes low in a sunny spot lies a water-garden, a crescent shaped basin holding aquatic plants, the lotus (*Nelumbium speciosum*), and the water-lily (varieties of hardy nymphæa). As a border plant, and spreading into the basin, Japanese rice is growing. Beyond this at the back of the basin are banana plants, and the purple Japanese iris (*Iris lævigata*), so popular as a background for aquatic gardens.

One of the gardeners, a German, built a picturesque bridge over the brook which flows through the grounds. A hedge of untrained rambler roses, allowed to grow in riotous profusion, separates the flower garden from the field beyond. The rambler rose is free-blooming, and in winter serves as a windguard to protect low growing plants. Velvety pansies have been found in the garden as late as November. The pansy is a plant which was born in 1613.

Talks About Hardy Perennials

III. THE GOLDEN-FLOWERED COLUMBINE

By W. C. EGAN

AUTHORITIES disagree as to the derivation of the generic name of the plant *Aquilegia chrysantha*. In Nicholson's Dictionary of Gardening, the English authority, it states that it is derived from *aquila*, eagle, in reference to the form of its petals, while our American authority, Cyclopedia of American Horticulture, gives it as from *aquilegus*, water-drawer. It is singular, however, that a plant so universally grown should have but few common names, columbine, the best known of them all, red bells, and dove plants, comprising the list. Red bells is suggested by the most common American form *Aquilegia Canadensis*, and the appellation dove plant is applied on account of the resemblance of its nectaries to the heads of pigeons in a ring around a dish, a favorite device of ancient artists. Lady Wilkinson compares the flowers to "the figure of a hovering dove, with expanded wings, which we obtain by pulling off a single petal with its attached sepals."



COLUMBINES

In the language of flowers it represents desertion, inconstancy. It is one of the oldest favorites of the English gardens and often mentioned in verse in the fourteenth and fifteenth centuries.

> "Gay in her gown true and fine,
> Dances the merry Columbine."

The genus is well distributed in the northern temperate zone and about all seem reliably hardy, but often short lived. In a garden sense, they may be divided into three groups, the long-spurred or American, short-spurred or European, and the non-spurred or clematis shaped, the result of cultivation, wherein one of its chief charms, its long spurs, are eliminated. Some of the recent catalogues are advertising this latter form as one of Burbank's new creations, which is an error, as the form was introduced some years ago and fell flat upon public patronage, on account of its unattractiveness.

There are many species and innumerable forms and hybrids. Saving one's own seeds, where any great variety is grown, is very unsatisfactory, if species true to name is desired, as they hybridize so readily. Those most apt to come true are *A. vulgaris*, the European species; *A. Canadensis*, our Eastern native; *A. chrysantha*, a Southwestern species, and *A. Sibirica*, from Eastern Siberia.

All are readily grown from seed either in a hotbed or in the open, but are slow to germinate and it is best to keep a light covering of moss or cotton over the seed bed so as to retain the moisture, until the plants are up. They make fairly strong plants the first season, if sown in the spring and bloom early the following spring.

Some species, especially *A. Canadensis*, if in a favorable position, will last for years but as a rule it is best to treat them as triennials, sowing often in order to keep up a stock. Should one possess an unusually fine plant and desire an increase, it may be divided at the roots just after flowering or early in the fall. Partial shade suits them well, although they will grow in full sun and I have some plants of *A. Canadensis* growing in almost dense shade that seem happy. They like good, well-drained soil. Those who know our native form only in its stony habitat would be surprised to see the same plant in rich soil. One of the loveliest of all the species is the fickle Rocky Mountain columbine, *A. cærulea*, the daintiest of blues, but alas! its weak constitution often causes it to die back, even before blooming and as for a second season's bloom it cannot be depended upon with me. Luckily, however, there is a substitute for it in *A. Helenæ* said to be a hybrid between



A ROCKERY OF "AQUILEGIA CHRYSANTHA"

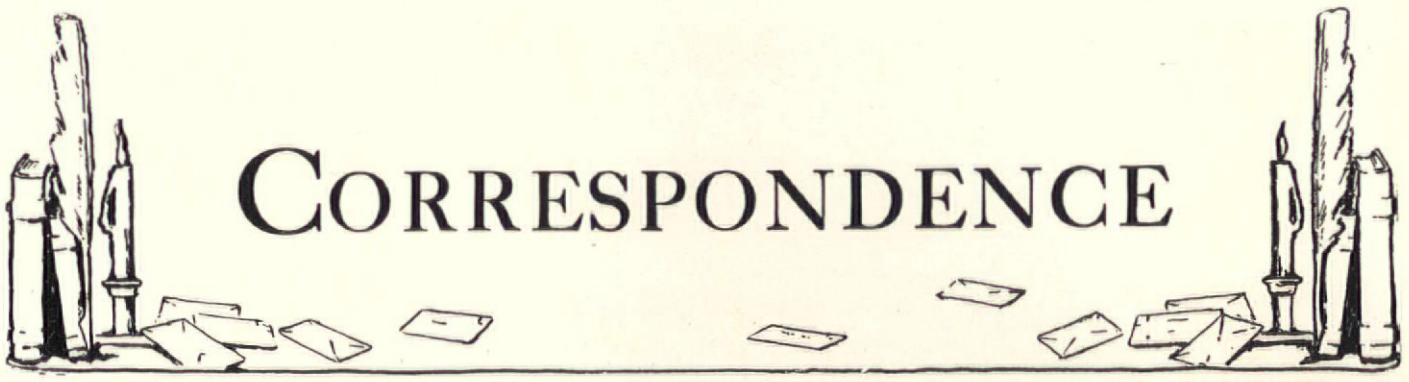
A. cærulea and *A. glandulosa*, dwarf and early flowering. It lasts for several years, and bears numerous flowers of a lovely shade of blue and white, holding them well up to view.

Among the best of the older forms are *A. Sibirica*, lilac blue and yellow, an early bloomer; *A. Olympica*, blue and white, from Mt. Olympus; Munsted white, a robust form of *A. vulgaris; A. Formosa*, red and *A. chrysantha*, a yellow, the latest to bloom.

A batch of seedlings from seed offered as "long-spurred hybrids" will produce a varied combination of colors running from lavender into blue, associated with yellow and red. Many beautiful forms may be thus obtained. Sometimes stray seedlings spring up amid the shrubs in the wild part of my grounds and seem more at home and more natural than in any other situation. When the colors are good, I encourage the formation of a group by shaking the ripened seed around the parent plant. They may be utilized by being set in among newly planted shrubs, that, if planted properly in order to allow for future development, naturally have open spaces between them, casting some shade, or in receding bays in large shrub plantings, and in the rockery where they are at home. For cut flowers they are indispensable, being good keepers and admitting of open and airy arrangements.



LONG-SPURRED HYBRID COLUMBINES



CORRESPONDENCE

The editor wishes to extend a personal invitation to all readers of HOUSE AND GARDEN to send into this department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given. Beginning with the June number, a short talk by the editor will be given each month in connection with this department. The interior of the house will be first considered, the houses to vary in price from $2,500 to $8,000.

REMODELING A RESIDENCE

Physician writes: I am remodeling my residence and desire to make a feature of one room any way, although I cannot go to much expense. The dining-room and possibly the parlor I should like to make especially attractive. My architect has suggested panels in the dining-room to the height of seven feet, with false beams on the ceiling, running one way. The wood, I will say, is whitewood and the floors of maple. Would mahogany be too heavy a tone for such a small room? For the parlor I had thought of using white paint or enamel. What would you suggest for wall coloring in dining-room and parlor; there will be sliding doors between, although mostly kept open?

Answer: The combination of ivory white and mahogany stain is always attractive so you would make no mistake in using the treatment suggested. There is a stain now on the market which closely resembles the real San Domingo mahogany in color and when finished with a finishing varnish, which is inexpensive because it requires but little rubbing, the effect is wonderfully like the more costly wood treated with rubbed wax. Therefore, I feel that you would be wise in using this for your dining-room, the beams to be treated in the same way. The ivory white in your parlor will look well leading from this room and the doors of mahogany will add to the Colonial effect. The plan you supply me shows the rooms of sufficiently good proportions to bear the treatment suggested. I would advise for your parlor walls a covering of wall-paper in French Colonial design in two tones of green. This is almost silvery in effect and most attractive in combination with the ivory woodwork; it also makes an excellent setting for mahogany furniture. For your dining-room, since this is of southern exposure, I would suggest the Japanese grass-cloth in coppery shades, to extend to the ceiling line. This harmonizes beautifully with the mahogany stain. The drapery here should be of tapestry, showing a mingling of fruit and flowers in shades of mahogany, dull blue, tan and olive green. This same tapestry should be used to upholster the seats of your chairs. The floor covering to be a rug 9 x 12 in size, showing some of this copper brown mahogany and lighter shades of tan. The ceiling to be in tan with a suggestion of copper. The door curtain between these two rooms should be of pastel green cut velour on the parlor side, the silvery high lights of which will be found to harmonize well with the wall coloring. The fixtures in the parlor to be of the dull silver, this also carried out in the hardware. In the dining-room, bronze fixtures and hardware should be used. The central lights over the table to have a spreading shade in art glass in tones of green and gold. For the parlor floor, Oriental rugs should be used and your furniture should be of mahogany. Leave your floors in the natural color of the maple, treating them with some good floor finish, something that does not show too much gloss. The color of the maple will be an attractive feature in the decoration of your room and will give you a much better effect than a stained floor.

FINISH FOR A SUBURBAN HOUSE

"Country" writes: I send you by this post, plans of a small house which we are building in the suburbs of Milwaukee. I would like some suggestions for the finish of woodwork and floors, for tiles, hardware, mantels, etc., from you. You will note that the dining-room shows a six foot wainscot. This is to be of ash. Unfortunately my dining-room furniture is of mahogany of good design and much too handsome to be dispensed with. What can I do about this? I would like to cover the upper wall in my dining-room with fabric if you can suggest something suitable. I shall not be ready for the full color scheme for the house until much later. I will, however, appreciate it if you will make suggestions for the dining-room, as requested. The estimated cost of the house will be about $12,000.00. I am enclosing a self-addressed envelope and would appreciate a reply by post to some of my questions.

Answer: I wish to congratulate you upon the very attractive plan of your country house. It is quite ideal. The plans, however, fail to show the character of the wood used in the various rooms. I note that you mention ash for the dining-room. I therefore, would suggest that you write to a firm whose address I am sending you by post, asking them to supply you with a special stain for use here. This gives the ash a grayish color which is almost blue in some lights. It is most artistic and attractive. I send you a sample of fabric which I would advise you to use with this for wall covering. This is tapestry showing bluish green trees against a gray ground. It is exquisitely harmonious with the woodwork of which I speak. Your ceiling should be tinted a shade of gray lighter than the gray in the woodwork. The fixtures in this room should be of bronze. Your door curtains and over-draperies should be of the same tapestry as I have advised for wall covering. Next the glass of your windows hang heavy raw silk draperies in a shade of dull blue. If your mahogany chairs could be re-seated, I would advise dull blue morocco of the same shade. The shades of your electric lights should be in dull blue-green favrile glass effects. You will find that a room so treated as to color will make a most excellent setting for your mahogany furniture. The floor should be stained with English oak wood tint and finished with a dull gloss. I will be glad to send you a full color scheme for the other rooms of your house should you desire it, when you have supplied me with the information I request.

Garden Correspondence

CONDUCTED BY W. C. EGAN

CLIMBING NASTURTIUMS

I am thinking of using the climbing nasturtiums for covering some arches over a garden path. The arches are seven feet high. Will they climb tall enough? M. P. H.

Yes, if you will keep the leaders tied as fast as they gain a foot or so. When once started, if in a sunny situation, it will keep you quite busy.

DWARF PETUNIAS

The enticing and confusing seed catalogues are now in and as each succeeding description portrays qualifications superior to all others, one is bewildered and led to exclaim "How happy could I be with either were t'other dear charmer away." I want to grow some dwarf petunias, and, having had no experience with them, request you to advise me what seeds to get. W. J. M.

You do not mention the color you desire, but are naturally limited to white, pink and different shades of red petunias.

I think that "Rosy Morn," lately introduced, is one of the handsomest of the group for bedding out. The plant is comparatively dwarf, a free bloomer belonging to the small flowered section. The color is a brilliant rosy pink, with a white throat.

"Snowball" is a fine dwarf white, and the old "Inimitable" with its cherry red star on a white ground is good.

Howard's "Star" petunia, while growing taller, where it can gain support, is a good bedder, as its long stems lie on the ground and send up erect, short flowering branches. The ground color is a rich velvety maroon on which is depicted a rosy white five pointed star.

SUITABLE SOIL FOR A LAWN

I am about finishing a new cottage and wish to have a fine grass lawn around it. I allowed the contractor to fill the earth excavated on top of what seemed to be good top soil so that the finished grade will be about 18 or 24 inches above the old top soil. The earth excavated is mostly sand from serpentine stone, with some red clay in it. The reason I allowed the contractor to fill the earth over it, was to retain the good soil on this steep slope. Was I right in doing this? Is there any disadvantage in having the top soil so far beneath the surface to get a good lawn? What kind of evergreen trees or shrubs will thrive well in such sandy and clayey soil?

READER.

All top soils, if not denuded, are generally in a proper condition for plant growth, having had the action of air and frost, and have been enriched by a deposit of humus from decaying vegetation. The fertile layer seldom exceeds a foot in depth, six to eight inches probably being the average unless the soil is an alluvial deposit, in which case it may be much deeper. As you have a "steep slope" your surface soil is probably not very deep. If you wanted to save the expense of a top dressing of good soil, you should have had some six or more inches taken off from that part to be covered, returning it to the top when the excavated soil was in place. Your best plan now is to scrape off six inches and use it further down the slope, then put on a thin layer of well-rotted cow manure and cover it all with good soil. Filled in soil settles and perhaps you need not scrape any soil away, but place the manure and good soil over it as it now stands.

A combination of sand and clay generally makes a good loamy soil, and most any of the ornamental trees and shrubs will grow in it. If you are in doubt, see what your neighbors are having success with and choose accordingly, or consult some reliable nurseryman who is familiar with your neighborhood. The following will grow in a very poor sandy soil: *Prunus maritima*, beach plum; *Prunus pumila*, dwarf sand plum; *Tamarix*, three varieties; *Spiræa salicifolia*, willow leaved spiræa; *Myrica cerifera*, candleberry, wax myrtle; *Colutea arborescens*, bladder senna; dwarf sumachs; *Amorpha fragrans; Amorpha fruticosa*, false indigo; *Rosa rugosa*, Japanese rose; *Symphoricarpus vulgaris*, coral berry; scarlet maple, white birch, red pine, Scotch pine, pitch pine.

HARDY ANNUALS REQUIRING LITTLE CARE

I have a large flower bed in full sun on a sloping lawn bordering a roadway, and desire to plant in it some hardy annual that will require but little care, and bloom all summer. I don't want one that will be ragged looking towards fall. I have generally grown the Tom Thumb nasturtium, but want a change.

Mrs. E. L. B.

There are several flowering plants that would do well in the situation you describe. One of the annuals most easily grown that will flower until frost is the *Sanvitalia procumbens, flore pleno*. Sow the seeds as soon as the ground is fairly warm, say May 15th, in rows one foot apart, eventually thinning them out to a foot apart, or sow in "spots," each "spot" a foot apart, and then thin out to one strong plant. Those left will soon cover the ground and present a mass of handsome foliage, profusely dotted with interesting, small, double, rich yellow flowers. Some will come semi-double and exhibit a black center when they somewhat resemble miniature black-eyed Susans.

These plants will bloom all summer and shed their faded flowers so deftly that one is seldom seen, thus keeping the plants always looking neat and tidy. The dense foliage, which remains fresh looking until the last, crowds out all weeds, except a few stronger ones easily pulled out, which with the fact that it requires no staking, and where the drainage is good seems to do as well during a dry season as a wet one, makes it easily grown and easily cared for.

If you have a greenhouse where you can start *Vinca rosea*, the Madagascar periwinkle, after the middle of February, growing them on in pots, and planting out when all danger of frost is past, you will have a plant that will bloom until frost and always look neat. It is a dwarf plant, the individual flower resembling that of the hardy garden phlox. The variety *alba*, being white with a pink eye, is my favorite. The bedding lobelias, especially *Lobelia teniour, L. neterophylla major*, and some others, grown in the same manner as recommended for the vinca, will bloom all summer and give a fine coloring of blue.

Zinnias are long bloomers where they do well, but their faded flowers require removal.

House and Garden

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PERGOLA AND QUEEN VICTORIA SUN-DIAL—GARDEN OF MRS. T. J. EMERY, NEWPORT

House and Garden

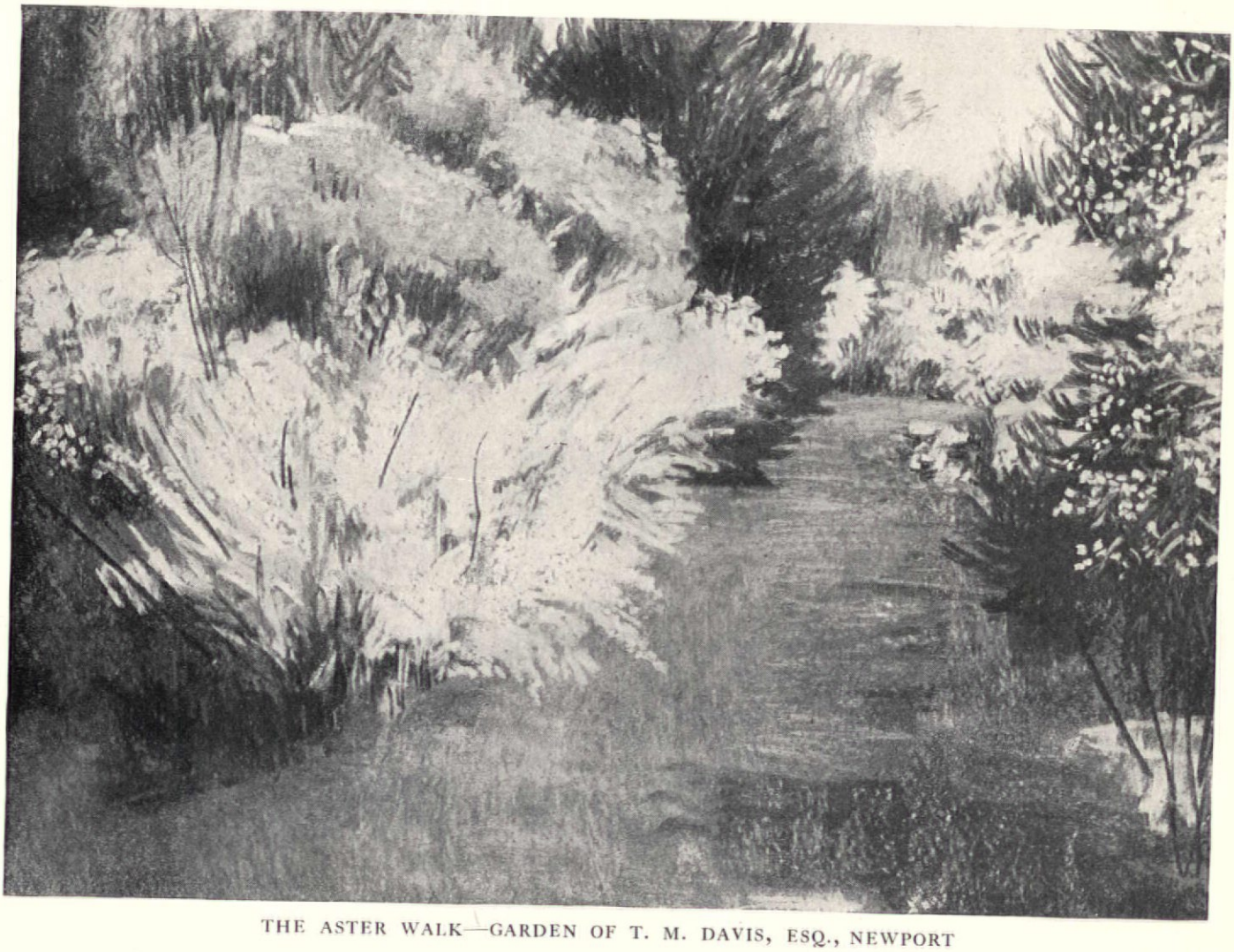
VOL. XI MAY, 1907 No. 5

Some American and English Gardens

THE IMPRESSIONS OF AN ENGLISHWOMAN

ILLUSTRATIONS FROM "GARDEN PORTRAITS" BY MARY H. CARLISLE

IT seemed to the writer after a summer spent at Newport, Rhode Island, that the question of a good succession of flowering plants was the most difficult one to handle in American gardens. The Newport climate is moist for the States, and lawns are prevalent and are of almost as vivid a green as those in the Emerald Isle. Hydrangeas do wonderfully well for the same reason, but if you comment on it, almost any resident of the place will say, "you should see my garden in June when the roses are out," and are apparently astounded when you mildly suggest that the garden should be lovely



THE ASTER WALK—GARDEN OF T. M. DAVIS, ESQ., NEWPORT

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at every stage until the frost comes. The gardeners are often Scotch and this leads to rather a similarity of design and it is really only when the possessor knows about plants and tries experiments for him or herself that the garden carries out the English idea of being beautiful at every season. To the English mind, the fact that everything grows with such marvellous rapidity, seems a perfect delight until it is discovered that the rapidity in growth has the drawback of rapidity of maturing, as for instance, a border of Michaelmas daisies which in England would under ordinary climatic conditions remain in perfect beauty for three weeks or a month, here, is over in a week. This, of course, makes the question of proper succession much more difficult than in the older country. Also, the same rapid growth here makes an herbaceous border a hard thing to cope with as everything grows so big and it is not easy to keep things in flower near the soil; they seem to want to rush up to the sun. The most successful gardens as as I have said are those in which the owner really worked. One was a rock garden with a small pond, which, in spite of its tiny size shows a variety of nymphæa, from the lovely large Nile lotus to the little common wild water-lily, was entirely designed by the owner. Every stone and rock in the making of this miniature garden was placed in position at the owner's direction. She told me that her great difficulty was preventing the rocks from being overgrown; she was always pulling up and cutting out, the luxuriance of growth was so tremendous. This lady has a good gardener yet she finds it necessary to keep a daily eye on everything; dead branches of trees to be lopped off and the wounds cauterized or the fatal damp frost would mean a dead tree in the winter. This garden was rather near the sea and therefore the plants in it had to be guarded from the salt mists.



THE WILD GARDEN OF MRS. C. B. ALEXANDER, TUXEDO PARK

Another delightful though not a large garden is the joy of a husband and wife. Both work in it with their hands, although keeping a staff of gardeners, for, as the wife told me, every day during the rapid growth of summer, there is much that she can do herself. It was on account of their real love for their garden, that this small spot was a series of pictures all through the summer. I saw it from July to the end of October and during all that time



ROCK AND WATER GARDEN OF MAJOR GIBBS, NEWPORT

there was a constant succession of colour; after the roses came a mass of Dubarry pink hollyhocks behind an avenue of juniper yews, alternating with bay trees in boxes; these faced two larger borders filled with phloxes of the right tones of pinky reds (this matter of colours no professional gardener seems able really to grasp) and white and yellow coreopsis mingled with the deep browny red of the

dear old-fashioned bee-balm of Shakespeare's day. In this case a border of dwarf pink and white begonias keeps the bloom near the ground and heliotrope, or to use the old-fashioned English name "cherry pie," coming next prevented the straggling coreopsis and other growing things from breaking the formal line; later the hollyhocks were succeeded by golden glow and scarlet salvias in rather dangerous proximity, as in this case the white daisy planted to act as a buffer and break the crudity of colour failed to appear punctually. In October, masses of pink and white Japanese anemones, growing six feet high, came to again brighten the garden and these, owing to mild weather, lasted until the end of the month.



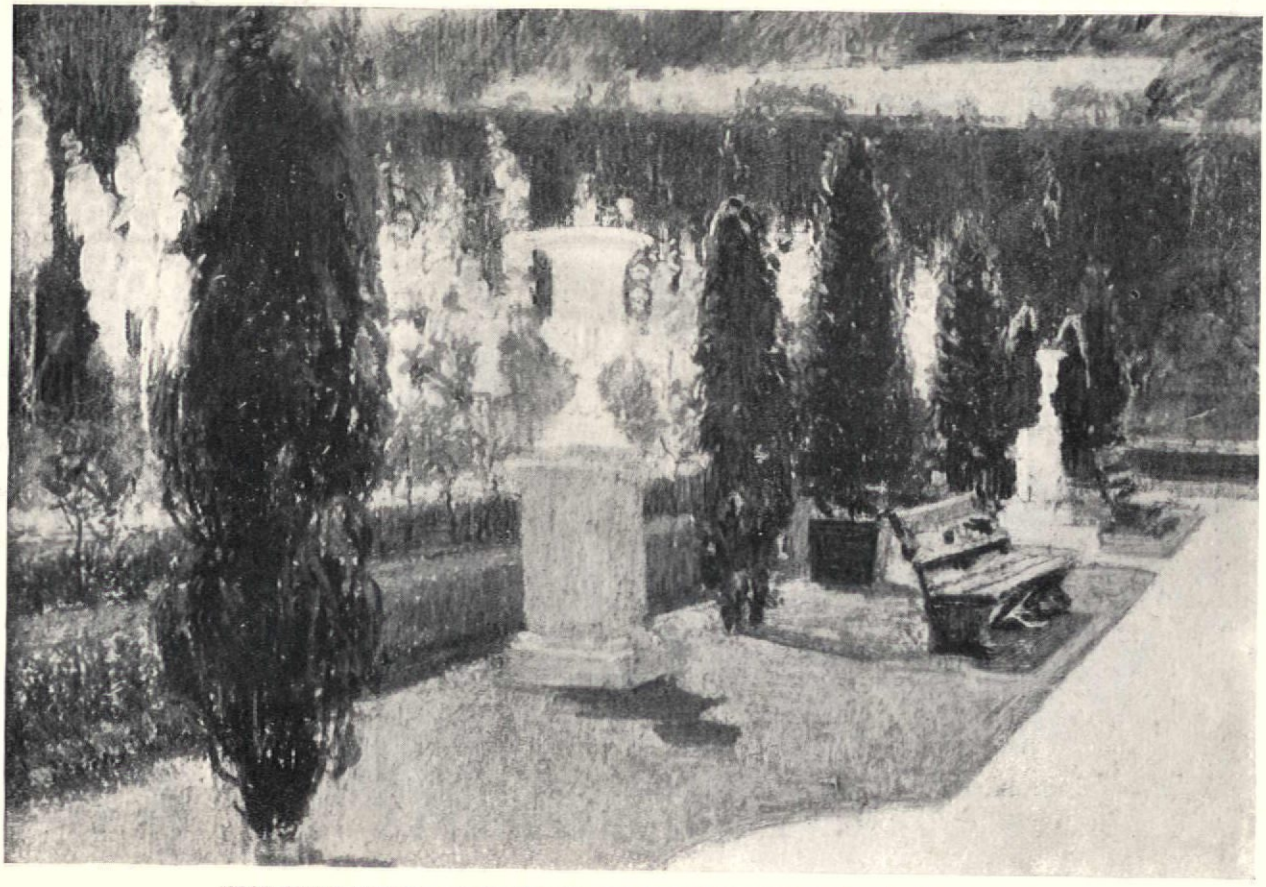
POPLAR WALK—GARDEN OF SPENCER TRASK, ESQ., SARATOGA

Another garden on a point of land jutting out into the sea and exposed to all the winds of heaven had never grown a thing until a relative of the owner suggested taking it in hand and it stood a beautiful proof of the ingenuity of a woman in overcoming the elements. This patient gardener planted rows of firs; as these grew they became windscreens and on the weather side of these she grew practically everything that her neighbors in less exposed situations had produced. Winding grass paths were used here with great effect and the unexpected glimpses of colors against the dark green of the firs made delightful pictures. In England nothing would have grown so near firs, owing to lack of sufficient sunlight. The Italian garden lends itself admirably to Newport scenery as the formal borders of yews and box being so prominent a feature of the design, possess the great advantage of looking well until late in the year. From the amateur's point of view, however, the garden growing the old-fashioned flowers is the most pleasant. There are few of these in Newport and the border where one can cut and come again exists in only a few gardens, but the resident tells the visitor that the idea is to keep the grounds surrounding the houses as park-like as possible, and certainly there is a large assortment of trees of beautiful shape, and the hydrangeas are the great feature of the place. They are most wonderful in size, colour and variety, ranging from the lovely single Japanese, a very tender bush treated with the greatest care by the few happy possessors, through the heavy blue and pink to the *Hydrangea paniculata* which here grows into a young tree and turns from a lovely creamy white into a delicious blush rose colour, ending in a deep crimson when the frost touches it. The grass borders to the roads, which in England would be left to run wild, are here often mown and watered by the owner of the adjoining property and to the stranger the notices asking one not to ride on these shaven borders seems quaint, but on the whole the quantity of lawns and lovely growing trees, and tell it not in Gath!—the climate—of Newport suggest the older country more than any other place visited by the writer in this country.

One of the interesting small gardens of England is that of the late Augustus Hare. This is at St. Leonards on Sea, Sussex, England, but it lies back



FOUNTAIN AT "THE ELMS"—GARDEN OF E. J. BERWIND, ESQ., NEWPORT



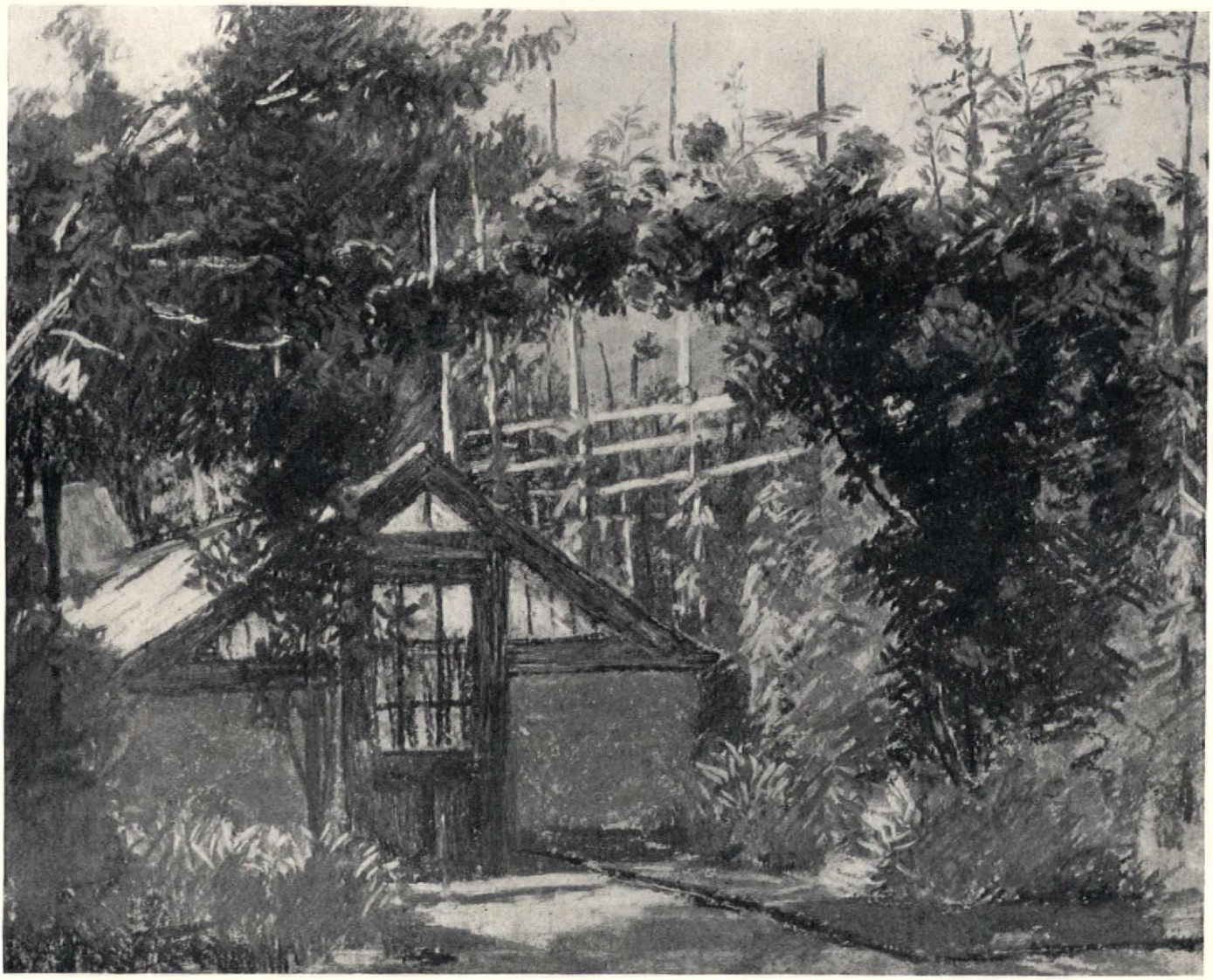
THE YEW WALK—GARDEN OF DE LANCEY KANE, ESQ., NEWPORT

from the sea of which only a glimpse is caught over parks and the town. Mr. Hare was a bachelor and fond of all kinds of gardens. As he grew old and infirm he was unable to leave the house very much and he devised a miniature Italian garden which he could see and enjoy from his study window. It was built on a terrace sixty feet in length and twenty-five in width and consisted of yellow pebble paths, in the center of these stood a small, rather high fountain of carved stone, grey with age. The water from this overflowed into a larger basin raised a foot from the ground. In the basin were placed a few favorite water plants set in baskets so that they could be easily lifted and weeded. There were six beds for flowers, each surrounded by a coping of grey stone eight inches in height and varying slightly in proportion, but keeping to straight lines; contrary to the usual idea of Italian gardens these beds were a mass of colour, but only dwarf plants were used with the exception of Madonna lilies which, planted in clumps and deliciously fragrant, gave the white note so necessary and beautiful. At the corners of the beds, to give the dark accent of colour, also characteristic of these gardens, were planted small conical juniper yews and box bushes against the low balustrade of the terrace, the colour effect of this was most beautiful. The garden faced south and was the pet of its owner, who was so often unable to go beyond its small borders. He had brought all the stone pieces from Italy at different intervals and there were charming memories connected with each fragment of old coping and each small bust or figure. From the center of the south side a flight of twelve stone steps, wide and easy, and graduating outwards, led into the park. These steps had been quarried and carved on the estate and were in keeping, except in colour, with the old carving of the terrace itself.

From the west end of this sunny spot one wandered down into the Elizabethan garden; this was a great



FOXGLOVES—GARDEN OF MRS. HERBERT PELL, TUXEDO PARK



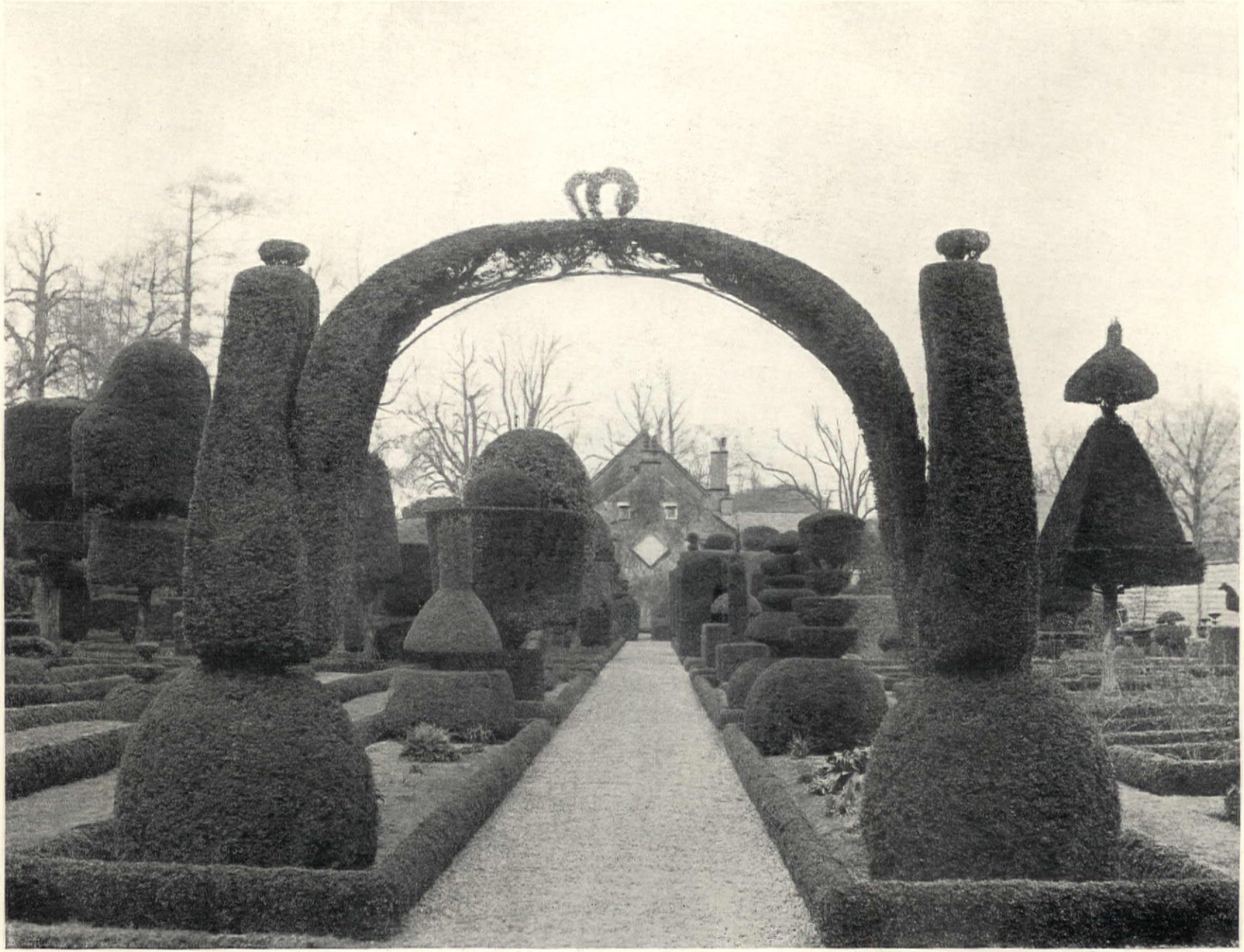
CRIMSON RAMBLER ROSES—GARDEN OF MRS. JAMES L. KERNOCHAN, NEWPORT

contrast and consisted of narrow winding paths under shady trees leading to a tiny pond. The borders here were entirely herbaceous and quite without formality except that some effort was made to keep the smaller plants near the edges of the paths. Here grew every herb known in the time of Queen Bess.

This was essentially a period when the use of herbs was considered a necessity and new ones were constantly being brought to the country. This little garden was an especial delight on a very hot day when the plants seemed to be pouring forth their scents and the drowsy bees lingered among the clumps of lavender and blue borage, and small rays of sunlight filtered through the green branches of the old apple and pear trees which made the shade in this old-fashioned place. It was interesting to find one's favorite among the many scented things, the insistent clove-pink, with ragged petals, the most conspicuous, then rosemary, rue, bee-balm, fennel, and borage, this latter planted in the sunniest spots.

There was not much colour in this garden and one realized that in the way of flower culture we have learnt much since the seventeenth century, but the quiet green and blues, with here and there the dull red of the bee-balm, were very peaceful and it was a favorite retreat of many visitors to the house and an ideal spot in which to laze away a morning with a book. Mr. Hare was very fond of birds and in spite of the protests of his gardener encouraged them to build in his grounds by every means in his power.

It is not fancy that a garden shows the individuality of the owner. One can tell at once if the place is used and enjoyed by the possessor or if it is left to others. We all know the chill experienced on entering a room which is opened on formal occasions only. The same feeling is quite as definite with gardens. There must be something more intimate, a daily knowledge, a feeling of regret at leaving, of joy on returning, to make the garden a joy forever.



LEVENS HALL—MAIN WALK FROM THE BARRISTER'S WIG

LEVENS HALL

AN OLD-WORLD GARDEN

By EDWARD THOMAS

IN the southern edge of the Western Marches, whose condition in the Middle Ages has been so graphically described by Crockett in his "Raiders" and "Men of the Moss Hagg," stands Levens Hall celebrated far and wide for its notable gardens. The river Kent flows past the Hall and through the park and five miles higher up the river is Kendal, a quaint old border town famous as the home of Kendal green in which Robin Hood and his men were clad. In Kendal castle was born Catherine Parr, the last wife of Henry VIII. Eight miles beyond Kendal is Windermere, a famous summer resort of the lake district; twenty miles to the south lies the city of Lancaster, whose history dates from the time of the Roman occupation. Forty miles beyond Lancaster is Liverpool. Though the face of the country has been much changed in the course of centuries, the neighborhood of Levens Hall is so picturesque and romantic that it is still well worth a visit. The Hall itself forms an important link with the past for portions of the building clearly date from Saxon times, though the first recorded mention of it is found in the Domesday Book of William the Conqueror. This portion of the building, which forms the nucleus of the later structure, was at that time probably a small pele or stronghold against the Scottish raiders. Remodeled at various times its present form dates from the time of Elizabeth. The gardens are more recent, having been laid out in the year 1701 by Beaumont, the court gardener, who designed those at Hampton Court as well.

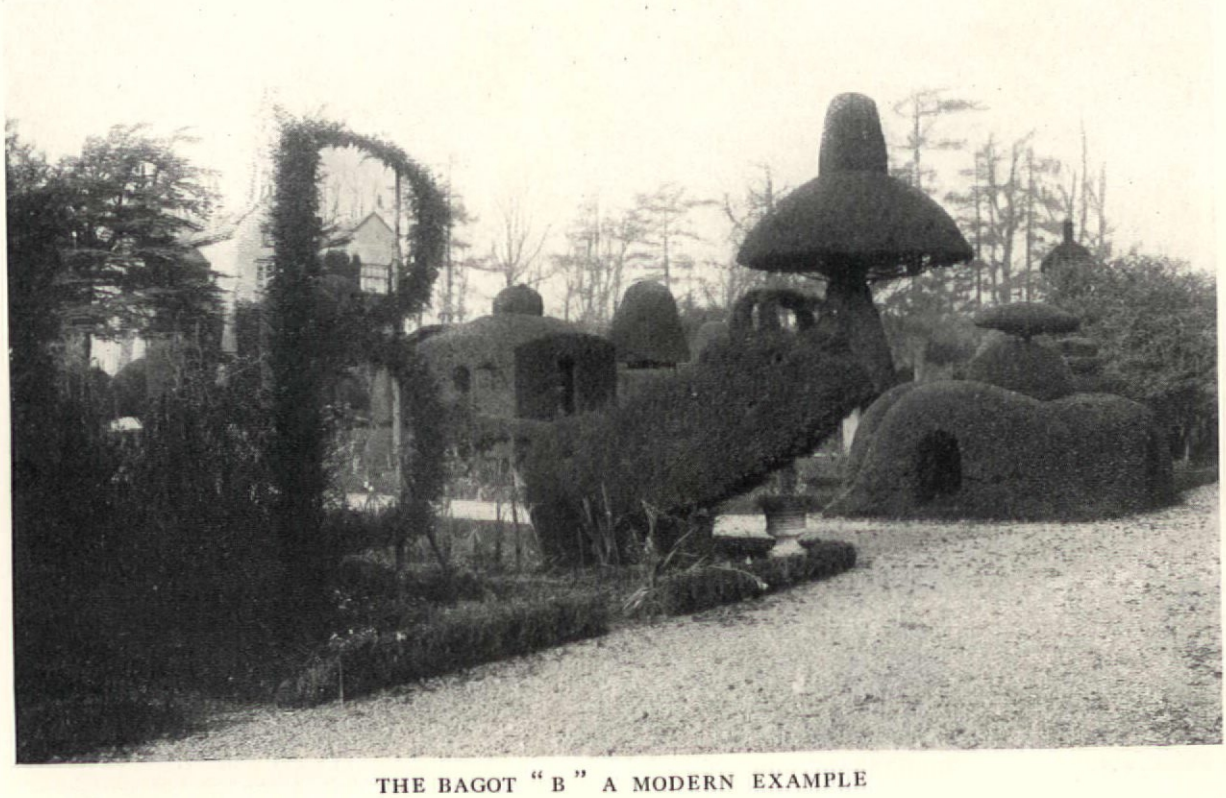
The gardens at Levens are beyond question the finest surviving example of the topiary work which became so fashionable in Europe with the spread of learning, first introduced at Florence by the Medici family in the early years of the sixteenth century. The fashion spread rapidly through Western Europe



THE BOX AND YEW GARDENS



THE WALK SEPARATING THE ORCHARD AND THE TOPIARY GARDEN



THE BAGOT "B" A MODERN EXAMPLE



THE HOUSE FROM THE GARDEN

and soon the best examples equaled, if they did not surpass, the famous garden of Pliny of which we have a minute description by the hand of that celebrated author, and in imitation of which these topiary gardens were designed. The accompanying illustrations will give a far better idea of the effect of this work in general, and of the Levens Gardens in particular, than can any amount of description however detailed. The various trees are usually surrounded by flowers set out in neat beds with an edge of clipped box for the border. Walking along the well-kept gravel paths, the visitor first notices among the more striking forms a peacock of box only slightly larger than life, again a lion with a crown on his head, and further along a figure of the king also crowned. In another corner stands the queen with her arms akimbo, while near by is a colossal helmet and an umbrella. Sometimes the paths pass beneath box archways. Opening vistas are forms interesting for their picturesque fantasy rather than because they are copies of any natural objects. To many visitors the "judge's wig" is most amusing; a graphic though gigantic copy of the official, and to American eyes, half grotesque, wig worn by the English judges while on the bench. This particular wig stands some six feet high beside the walk, and many a cup of afternoon tea has been served under its shelter, even in rainy weather, for the thick interlacing branches of the clipped yew afford ample protection from the wet. Tradition has laid here the scene of many a courtship, but, unfortunately, there are two concealed entrances from the back, which, if the legend may be believed, have more than once caused serious interruption by an eavesdropper. The dark foliage of the yew, unfortunately, makes it difficult to bring out the best characteristics of this popular piece of scenic gardening. Beyond the topiary gardens are the fruit gardens and bowling-green, both enclosed by thick hedges of clipped beech more than twelve feet high and so dense that they afford as much shelter and protection as a stone wall. The bowling-green is especially attractive with its splendid turf and high smooth walls of green. From here a path across the grass leads between high walls of greenery to a circular space, itself sheltered with hedges, from which smaller walks radiate in all directions.

To the visiting foreigner, the house is of exceeding interest. One tower has on it a clock with a single hand to tell the time, and within are rich windows, tapestries, embossed leather and other decorations from every period of English art, all combined together to make a very harmonious effect well worthy of careful study. On the stable wall is an ancient sun-dial, and against high stone walls are everywhere trained fruit trees or roses after the English fashion. The gardens contain about seven

acres and have nine miles of box hedges along the beds. In the seclusion there is a most delightful feeling of restfulness and shelter from the turmoil without.

Just a few steps up the main road from Levens gate is Levens bridge, a survival of the old days when all traffic was carried on by pack-horses. Those who will take the trouble to walk along the bank below the bridge can easily see where the width has been more than doubled to accommodate the wagons of to-day, though to an American eye it still seems far too narrow. Above and below the bridge on both sides of the road stretches Levens park, one of the oldest deer parks in England, enclosed in a yew fence, dating certainly since 1360 and still preserving its original limits. In it there are beautiful stretches of woodland, and green pastures, a combination so unusual.

The gardens harmonize well with the Hall, the interior of which is extremely interesting. The carved woodwork is very elaborate, the south drawing-room in particular being exceedingly rich. Three of Lely's best portraits hang in the house, the entrance hall has a fine collection of armor and one of the rooms is hung with some splendid pieces of tapestry after the Italian manner. Taken altogether, Levens represents the best attainments of domestic life among the well-to-do English. The letter "B" noticed in one of the photographs of the garden is the initial of Captain Bagot, the owner of Levens park whose courteous attention in throwing open his grounds to the people of the neighborhood is most heartily appreciated, not only by them, but by all travelers as well.

We are indebted to Mr. Hogg, photographer, for the photographs which are here reproduced.

THE SUBURBAN GARDEN

By JOHN W. HALL

NOTHING can produce a more bountiful source of quiet pleasure to the suburban dweller than a little garden. The suburban home is usually built upon a plot ranging in size from one-half to an acre. In either instance there is ample space for a home garden where practically all the lighter vegetables can be grown in sufficient quantities for the use of a family of ordinary size. Besides supplying the table with absolutely fresh vegetables, gathered while crisp with the morning dew, an hour, in the late afternoon, spent among the plants by the business or professional man is more conducive to health and real enjoyment than most any other diversion.

Supposing that there is available for garden purposes on the suburban home lot the quarter or the half of an acre, the question of primary importance as how best to prepare and make it, on an economical and practical basis, is presented.

The size and place of the garden having been determined, it should be enclosed with a fence made of wire netting and of sufficient height to prevent depredation by chickens or otherwise.

HOW TO PREPARE THE GROUND

The soil should be broken fine as deep as the plant roots may be expected to grow. This is from fifteen to twenty inches, and more effective results are obtained by spading than by plowing on a limited area. The earth is left fine, loose, and mellow far down, so the tender roots may grow through it freely. It then holds moisture and lies close to the roots, so as to supply them readily with food. After the ground is thoroughly broken it should be fertilized and harrowed or rolled. Where the harrow or roller is not at hand, good work can be done with a heavy rake. Let the soil be well prepared before planting; neglect of this will be felt all through the season. After the plants are growing it is too late to attempt to work the ground beneath them. It is also of the greatest importance that in preparing the soil it should be in proper condition to be worked. What the proper condition is can be easily determined by squeezing a little of the soil in the hand. If it makes a ball, and sticks to the hand, it is too wet; if it breaks hard, it is too dry. To work well it should crumble easily and finely, and leave very little dirt on the hands.

FERTILIZING

Too much care cannot be given to the supply of the necessary plant food, of which the chief essentials are nitrogen, phosphoric acid and potash. Any fertilizer used to supply these elements should be thoroughly distributed through all the soil to be reached by the roots of the plants, and this distribution must be made before planting. Turning and re-turning the ground, and harrowing or raking, are useful for this purpose. There is no rule by which a wise selection of fertilizer can be made. It is often

found that a sandy soil is deficient in the essentials of plant food; that a clayey soil contains them in abundance, and a limestone soil is likely to contain a considerable proportion of phosphoric acid. Therefore, what is a good fertilizer on a given soil for one crop may be very unsatisfactory for another; the matter of fertilization must after all be very largely a matter of experience from observing results.

As a general rule lime may be applied to a soil with good results. It corrects acidity, makes clay soil more friable and holds sand closer together. Nor is it possible to go far wrong in the application of humus, a name applied to any thoroughly rotted vegetable or animal matter. Humus forms the richness of nearly all good land, and rarely is there too much of it. In close-grained, sticky soils, which have a tendency to bake, the humus produces a looser texture and a better balance in the retention of moisture. On a loose and leachy soil it brings the grains closer together and promotes chemical activity and at the same time supplies plant food.

Leaves, garden refuse, and barnyard manure made into a compost and allowed to decay make good humus. Wood ashes are a common and ready source of potash, and in addition improve the mechanical condition of most soils. The lime in them tends to correct sourness and to promote the important chemical process of nitrification. Ashes are usually found to render light, sandy soils more moist. Cotton-hull ashes are also very useful, furnishing potash and phosphoric acid. In the use of commerical fertilizers care must be taken that a wrong use is not made of them. Chemical fertilizers may be applied much nearer the time at which they are to be used by the plant. A French authority says for deep rooted plants, fertilizers should be put on before breaking the ground; for shallow rooted plants, after breaking.

SEED AND TIME OF PLANTING

The ground prepared and fertilized, then comes the selection of seed and planting.

It is usually considered enough to buy seed of some reputable dealer and depend upon him for quality. But it is so important to have good seed, and mistakes are so easy, that careful examination of the seed some time before planting is advisable. Large, heavy seeds produce stronger plants than do small, light seed. It is a mistake to plant old seed.

The time for planting in any locality is only known by experience, if early vegetables in the open air are sought. The blooming of the peach is assigned as a time for seeds that will germinate in a cold soil and resist a slight frost. Among these are peas, spinach, and onion. When the oak leaf breaks from the bud is suggested for beets, turnips, corn and tomato. Seeds that thrive only in warmer soil, as beans, cucumber, cantaloupe, watermelon, squash, and okra, may be planted when the blackberry is in bloom. The planting must be made, of course, with due consideration of the date when the vegetable is expected to be ready for use, and if a continuous supply is desired through the season, several plantings at different dates must be made. These are known as successional plantings.

MAKING THE ROWS

Wheel tools will be found of great advantage in cultivation and for this reason the rows should be long and continuous. If enough of one kind of vegetable to make a row across the garden is not wanted, several kinds may be put in the same row.

Let the rows run east and west when practicable, so as to obtain the best sun effects. A line should be used to keep the rows straight and parallel to each other. But little extra time will be consumed in using the line and the better results, aside from the appearance, will more than repay the additional trouble.

CONDITION OF THE SOIL

The soil should be moist when the seed are put in. The earth should be firmed above the seed by patting it lightly with a hoe. This is to make sure that the soil is brought close against the seed. Small, weak seeds must not be put in ground that is not thoroughly prepared. It is well to sow some large seed of vigorous growth, such as radish or turnip, with celery and other small, weak seeds. The added seed come up, breaking any crust which may have formed. The radish or turnips must be pulled out as soon as the other plants appear. Sow the seed much thicker than the plants can be successfully grown and when the first true leaves appear, thin to the proper distance and avoid loosening the roots of plants that are left.

DEPTH OF PLANTING

The depth of cover depends upon the size and strength of the seed, its habits of germination and early growth, the soil, and the season of planting. Planting too deep is frequently a cause of failure to come up. Warmth, air and moisture are necessary to germination. In the early spring moisture is usually abundant, while warmth is lacking. The soil is warmest near the surface, hence the cover should be shallower than in summer, when warmth is abundant and moisture is lacking in the surface soil. Weak seeds should have less cover than vigorous seeds. As a general rule the depth of planting is indicated on the original package by the seedsman, and it is safe to follow his directions in that respect.

TRANSPLANTING

Plants from the hotbed or cold frame should be transplanted soon after the formation of the first true leaves. The ground into which the plants are to be set should be in the best of condition and the weather cloudy. The earth should be pressed closely about the roots of the plants in their new place. In removing plants from place to place preserve as near unbroken as possible the mass of dirt about the roots. If the leaves of the young plants are clipped off about half-way back from the tips, the evaporation from them will be lessened that much and the roots will have an opportunity to establish connection with the soil and secure ample moisture before the full demand from the leaves is renewed. By this process the plants' chances for living will be materially increased.

CULTIVATION

The chief purposes of cultivation are to keep down the weeds and to maintain in the soil a supply of air and moisture favorable to plant growth. The moisture in the soil about a vigorous plant is rapidly carried away by evaporation from the leaves. As long as the ground contains an ordinary water supply for several feet below the surface a steady flow of moisture goes upward through the minute spaces between the soil grains. The upper layers of soil are kept from becoming dry by this flow. But when the rainfall is scant the moisture in the lower soil also becomes exhausted and the plant curls up and dwindles. The gardener must provide against the occurrence of this condition. It is not enough to remedy it; he must prevent it. One of the most efficient means is a mulch, which is most conveniently made of the surface soil.

TIME FOR THE SOIL MULCH

Usually as soon as a rain is over the atmosphere is free of moisture, and evaporation from the soil sets in. The water that has just soaked in comes up through the little pores between the soil grains and passes off from the surface of the soil into the air.

The gardener's aim with the mulch is to save this moisture and send it through his plants. If the little pipes or tubes formed by the pores of the soil are broken, the flow through them is checked and evaporation from the ground is much lessened. It is only necessary then in order to save the moisture for the plants, to break up the surface of the soil with a rake or other implement.

It is a serious mistake to suppose that so long as the surface remains moist the soil below is well supplied with water. A damp surface may mean only that moisture is rapidly evaporating into the air. As often as the surface becomes solid it should be stirred with a rake or hoe. As a rain or even a shower compacts the soil at the surface, the common notion that it renders raking or shallow plowing less necessary is precisely contrary to the fact. It is then especially that the surface should be broken. The same is true after irrigation. The raking or plowing should be done as soon as the soil will not cake when squeezed in the hand.

IRRIGATION

Frequently dry weather continues so long that it is impossible to preserve sufficient moisture by tillage or any sort of mulching. It then becomes necessary to water the garden. Where there is connection with city water works the supply is ample and easily reached. In other locations various forms of cisterns and reservoirs are employed.

In watering, the earth should be thoroughly wet, so that the moisture will get to the lower and outer roots of the plants. In order to check evaporation after sprinkling, the surface should be broken as soon as dry enough to work. The watering should be repeated when it is evident, upon careful watching, that more moisture is necessary. It must be remembered that the small, active roots, which take up moisture and plant food, are most numerous at the extremities of the large roots and at a distance from the stem.

The water must be so given as to reach these small roots. Water at any time when the plants need it, and water thoroughly. It may be well to keep in mind, however, that in the spring the best results are obtained by watering in the middle of the day, because the mornings and evenings are cool; in the summer, at evening because the days are hot and a great part of the water given would be evaporated immediately.

CONCLUSION

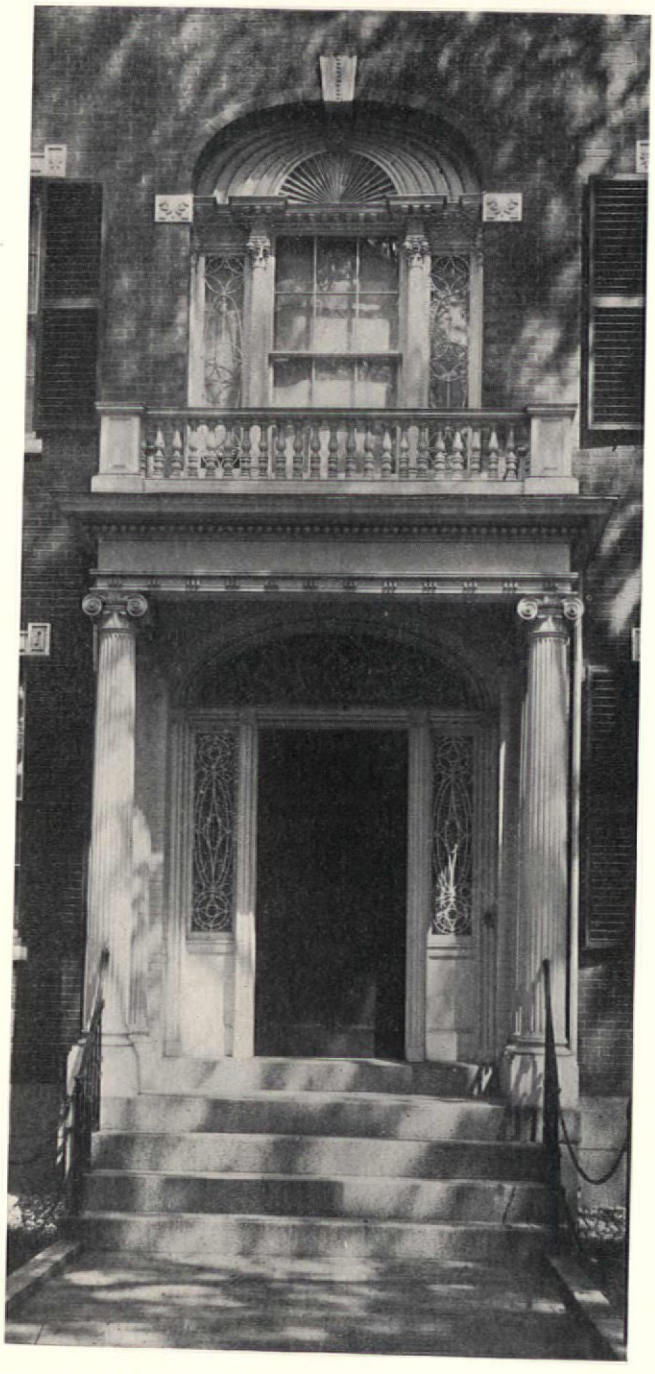
There doesn't appear to be any reason why the suburban dweller should not have a home garden affording at once both healthful exercise and profit. An instance is in mind where a quarter acre garden in a suburb of Washington City was made to supply a family of six persons with fresh vegetables all through the season, and in addition to which was sold to neighbors, at current market prices, vegetables to the approximate amount of sixty dollars. The amount received from the sales alone more than doubled the cost of the work hired done, the fertilizers, and seed used in making the garden.

Greek Motives in Historic Doorways

By MYRTLE HYDE DARLING

GREEK architectural details have been scattered widely through modern house-building. We are so accustomed to the Greek form that a difficulty arises in realizing its presence. The Greek methods in use in our period date from the later eighteenth century, and were not known to be copied before then. While their art was free and spontaneous, modern copies are generally formal, rigid, and correct. Some old New England cities and towns have many dwellings which show some motive from the Greek as decoration. Style is character, and while the people of the Middle Ages never thought of it as such in adapting the beautiful and simple lines of their columns and temples, they had one, the purest and most interesting type of architecture, which now enters in modified form into the Colonial, (or eighteenth century Renaissance) and modern Colonial buildings. The most interesting survivals of Greek detail are seen in the old dwelling-houses in the Eastern States, where the Grecian influence is often limited to the treatment of a porch, a doorway, or a façade. The buildings of these times were honest and intelligent, and the classic detail well adapted to use in wood, because of its simplicity, beauty and power.

There seems to be in the ordinary modern house as little character, real character, in the entrance and doorway, as there is beauty in that feature of the human face, the nose. Most doorways are ugly things at best, and a really beautiful entrance is rare. There was once a precise New England lady who asserted she could place any family by the look of its hallway, and if most of us are to be judged by our doorways, we should be found sadly lacking, at least in good taste.



PICKMAN-LORING-EMERTON HOUSE, SALEM, MASS.
Erected 1818

In the quaint old city of Salem, Massachusetts, are some of the most fascinating doorways, all of them doubly interesting in that they belong to houses of historic association and ownership. That of the Cabot-Endicott house, erected in 1745, shows a remnant of the surmounting gable-roof form of the Greek temple, underlaid with carving, and the depressed or simulated Doric column. This is the earliest of the Greek designs. The shaft of the columns had no base but rose directly from the smooth pavement or stylobate, and the Doric capital was plain. The glass in the door is protected by extraordinarily beautiful wrought iron panels. Some of the romantic historic points of interest connected with the house is that of the famous Cabot garden of Colonial days, and its collection of seven hundred varieties of tulips, when a grand reception was held to exhibit the flowers in bloom. Later it was owned by the Honorable William Endicott, Secretary of War during the Cleveland administration, a descendant of that stern Puritan, Governor Endicott. In this house was born Mary Endicott, who married the Right Honorable Joseph Chamberlain. The house has now passed into other



SHREVE HOUSE—ERECTED 1814
Doorway Considered One of the Best Architectural Effects in Salem



PICKMAN-SHREVE-LITTLE HOUSE—ERECTED 1814
One of the Finest Architectural Doorways in Salem

hands, but the doorway is preserved in its pristine condition. The mansion known as the Pickman-Loring-Emerton house is a brick structure of typical form, but possessing much exquisite detail. It was formerly owned by Mr. George B. Loring. It was built in 1818, and remodeled by Little & Brown, architects, in 1885. The detail of the pillars is Ionic. The Ionic order lengthens the shaft, and possesses some degree of ornament, yet preserves much simplicity. The volutes, or double scrolls of the capital, are said to have been copied from ringlets of hair, or perhaps from the horns of Jupiter Ammon. The cornice shows a row of dentils or square teeth. The designs of the leaded glass lights on each side and above the door, and in the beautiful depressed window over the door, are the most exquisite patterns known in modern house building. So far their effect has never been equaled. This house, like the Cabot-Endicott-Low house, is on Essex Street, the main thoroughfare running through the length of the city.



CABOT-ENDICOTT-LOW HOUSE—ERECTED 1745

Chestnut Street in Salem shows some of the most delightful and stately houses, and amongst its beautiful doorways are two especially noteworthy, known as the Shreve doorways. That of Dr. O. B. Shreve, built in 1814, shows exquisite Corinthian columns, and is classed among the best architectural effects there. The Corinthian is the lightest and most highly decorated of the Greek patterns. The base of the column resembles the Ionic, but is more complicated. The capital is shaped like an inverted bell, covered on the outside by two rows of acanthus leaves, and above them, eight small volutes. It is said to have been suggested to the mind of Callimachus, the celebrated sculptor, by seeing a basket covered with a tile and overgrown with the leaves of the acanthus. Under the cornices were a row of oblong projections bearing a leaf, or scroll, called modillions. Like the Emerton house, this has a depressed window above the doorway, with Corinthian column details. The other Shreve doorway, belonging to what is known as the Pickman-Shreve-Little house, which was built of brick laid in Flemish bond, in 1814, also shows Corinthian columns. The glass lights about the door are in simple, beautiful and impressive Colonial design. The small decorative columns on each side of the front door and the window above are very dainty and interesting.

The Small House Which is Good

I. A HOUSE ON A SIXTY FOOT LOT

W. P. R. PEMBER, Architect

IN very many of our American cities the beauty of the residential sections is marred by the huddling together of the houses on narrow lots, 30 feet, 35 feet, 40 feet wide. While this condition is undesirable, in many cases it seems unavoidable owing to inflation of land values and so must be accepted as a condition of city building.

In a dwelling of this class the difficulties of the problem are doubled by the fact that light can be relied on only from the front and rear, as rooms lighted from the sides with neighbors but a few feet away are at best in a sort of semi-darkness and certainly lack every element of privacy. It is the object of this article to show that a house can be built economically on a lot 60 feet wide and 150 feet deep, taking the maximum advantage of both front and rear light and securing airiness, convenience and privacy to the occupant. In brief, to accomplish this end a house has been designed that gives to all the living-rooms of the house either a back or a front exposure and does not allow the kitchen, pantry and sheds to monopolize all the rear light, often the best attainable in the house. There are no important windows in either side in any of the larger rooms.

The house is located well back from the street and about centrally between the side lines of the lot. A straight path leads from the sidewalk to the entrance porch in the corner between the main house and the kitchen wing and from it one steps into a commodious vestibule. On the left is a passage leading to the kitchen, also to a toilet and to the cellar stairs. This passage allows the maid to answer the door directly without passing through any other room.

From the vestibule also opens the hall. To the left is the staircase, to the right the living-room and ahead is a glimpse across the veranda and right down the garden.

The living-room is large and comfortable, with windows on the sides affording cross ventilation and coolness in summer. A generous fireplace is opposite the entrance, flanked on either side by built-in bookcases. Towards the street is a convenient window seat, while on the garden side a French window opens from the room out to the veranda.

Across from the living-room is the dining-room, also large and airy, with bay windows for flowers at one end and a French window opening onto the veranda. On one side of the fireplace is a built-in china closet, on the other a door leads through the pantry to the kitchen. The range, sink and table are all compactly arranged; while a nook of the kitchen with a casement window opening towards the street affords cross ventilation and a pleasant sitting place for the maid—a place seldom found in houses where there is no servants' room down-stairs. Connected with the kitchen is a rear hall containing space for a refrigerator and leading to a lattice enclosed rear porch. On the opposite side access is also gained to the stairs, thus avoiding the expense of second stair.

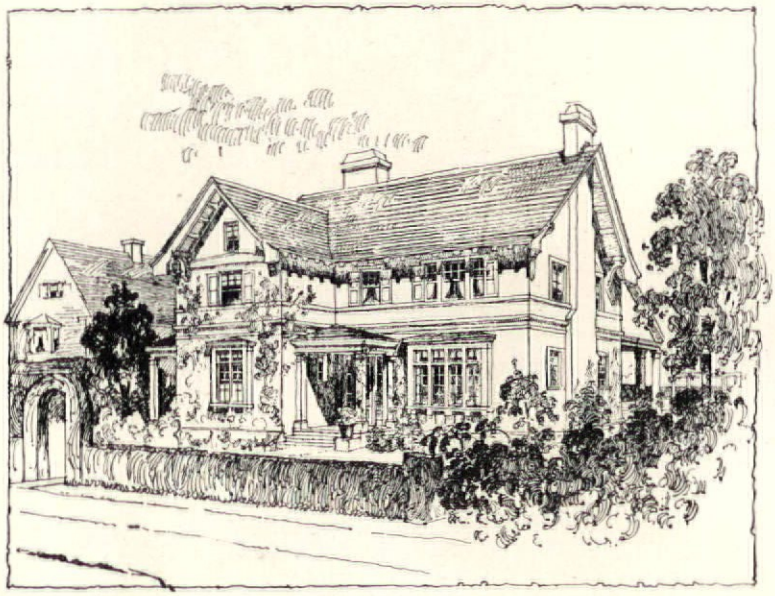
Up-stairs are four bedrooms, bath and dressing-room, all with ample closets and two of the rooms with fireplaces, On the third floor are two servants' rooms and ample storage.

The veranda is an intimate part of the house, connecting for summer use dining-room, hall, and living-room and forming an outdoor sitting and dining-room for summer; the table may be set here and meals served through the dining-room.

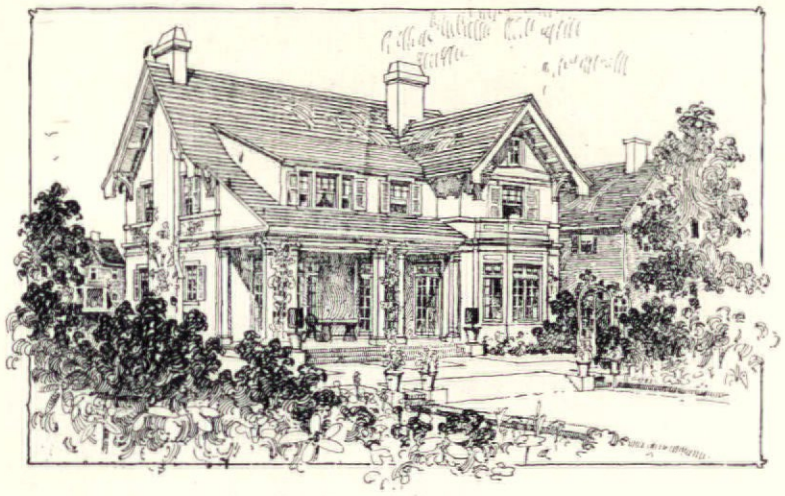
From the veranda stretches the garden joined to the house by a low terrace. This garden is designed to make the rear portion of the lot appear at its very largest. The central feature is a long simple panel of turf centering on the veranda and entirely surrounded by a panel walk. To right and left of the panel are generous flower borders for annuals and perennials, while at the end is a simple pergola with plastered posts and hewn beams supporting a trellis for grapes, clematis, wistaria, etc. This pergola is semicircular in plan and surrounds a simple little pool for *aquatica*. Backing up the flower borders and the pergola is a border of hardy shrubs, massed to give pleasing effects in bloom and foliage and interspersed with a row of Bolleana poplars or Norway maples, which form a background to the garden and cut off the unpleasant features of neighboring backyards without giving undue shade. Space is arranged at the side for a bed for cut flowers and a laundry yard, and at the extreme rear for vegetables and cold frames.

The house is designed to be executed in a warm gray plaster with all trim painted white, the roof of shingles stained a dark moss green, all chimneys plastered on the brick, blinds painted a dark olive green.

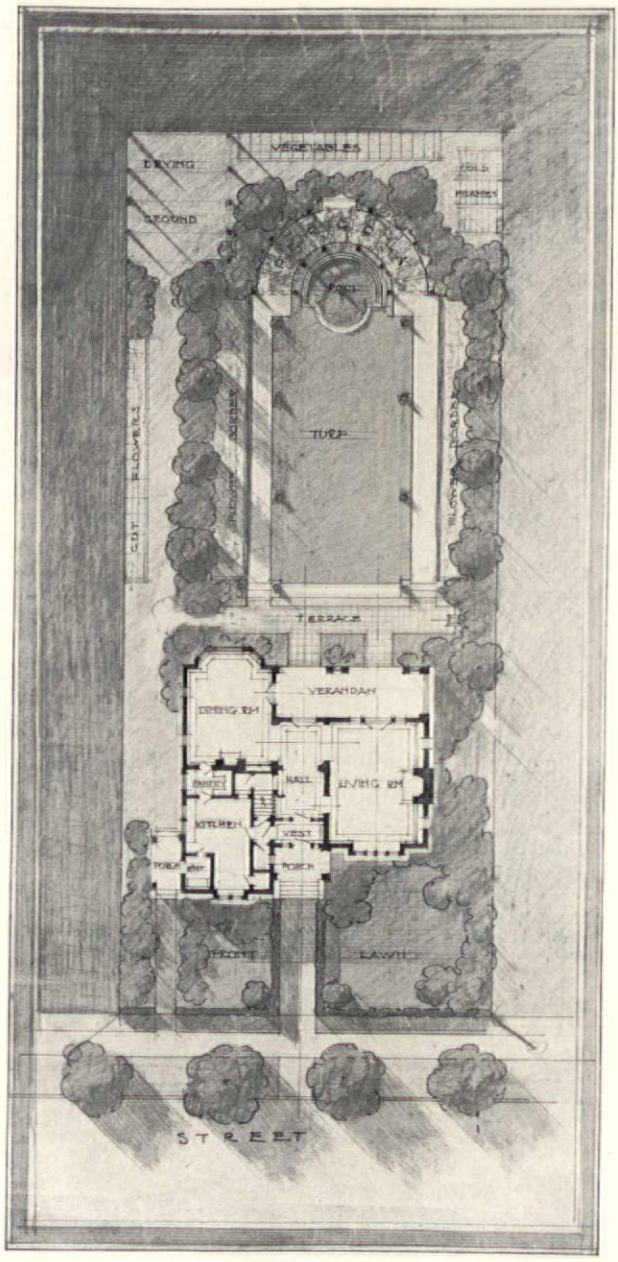
In the interior all finish is very simple: of white wood painted, the floors of No. 1 maple, stairs of oak with cherry rail, simple brick and tile fireplaces and hearths.



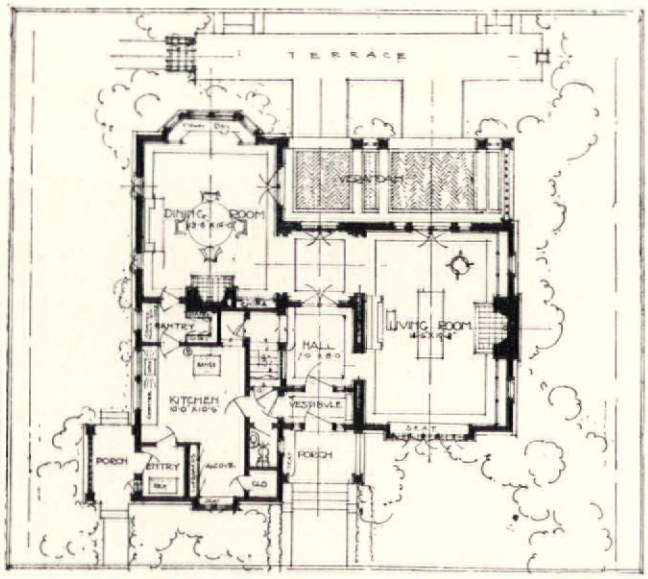
FRONT PERSPECTIVE



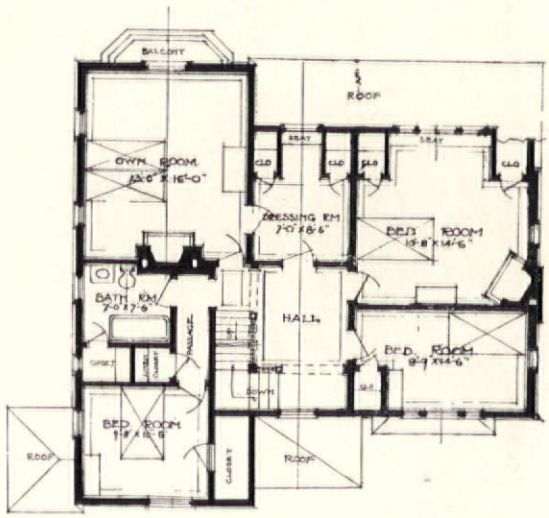
REAR PERSPECTIVE



PLOT PLAN

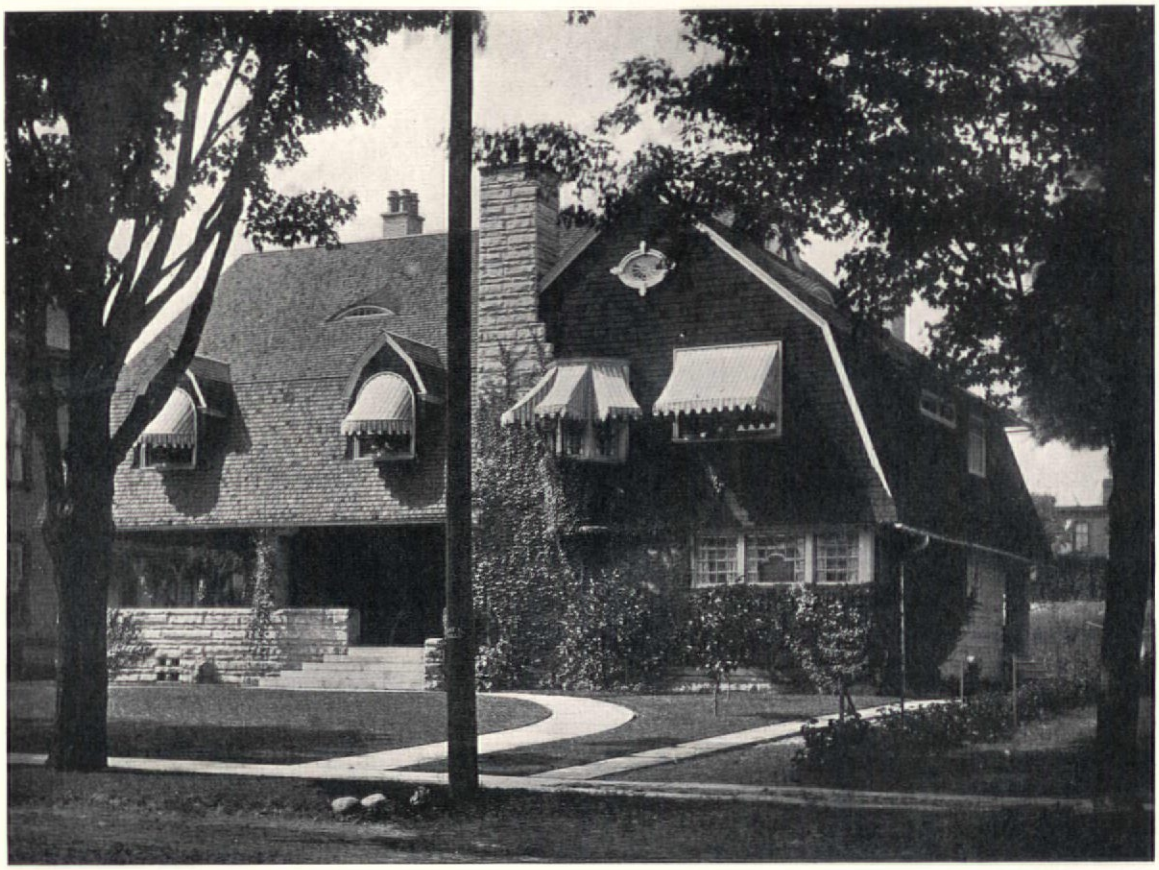


First Floor Plan

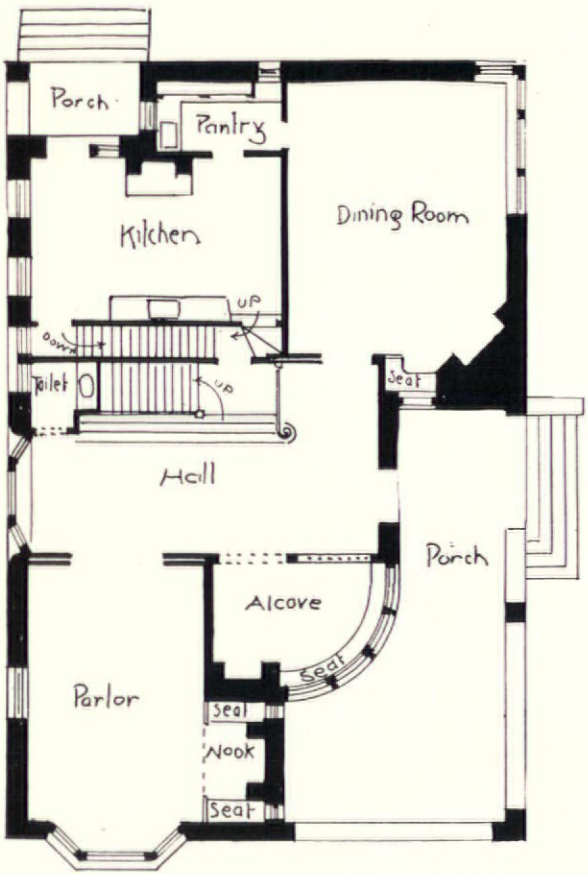


Second Floor Plan

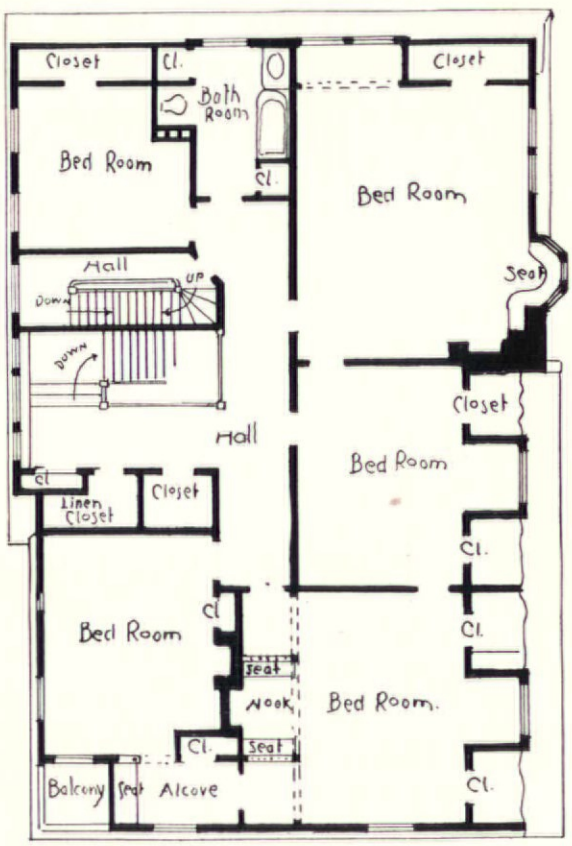
A HOUSE ON A SIXTY FOOT LOT



A HOUSE WITH INDIVIDUALITY
E. G. W. DIETRICH, *Architect*



FIRST FLOOR PLAN



SECOND FLOOR PLAN

The following is an estimate of the cost of the house on a sixty foot lot:

Excavation	$62 40	
Foundation	277 50	
Cement floor	30 00	
Cut stone	82 00	
Brick pavement(veranda)	31 20	
Frame	854 00	
Boarding	316 50	
Shingles	45 00	
Exterior plaster	560 00	
Frames, sash and exterior finish	635 00	
Glazing	50 00	
Flashing	75 00	
Interior plaster	310 00	
Brick work	265 00	
Flue linings	46 00	
Inside finish	410 00	
Floors	260 00	
Painting	210 00	
Hardware	320 00	
Plumbing	260 00	
Heating	310 00	
		$5409 60

Garden:

Plowing and clearing	$10 00	
Rough grading	20 00	
Good soil and manure	87 50	
Spreading soil and manure	24 00	
Seeding, rolling, raking	50 00	
Sodding borders	10 00	
Shrubs	45 00	
Hedge around front of lot	12 00	
Perennials for flower borders	20 00	
Trees	30 00	
Shipping and planting stock	25 00	
		$333 50

Walks, etc.:

Cinders (6 inches deep)	$ 6 00	
Gravel (4 inches deep)	8 80	
Spading and rolling	2 50	
Granolithic	26 50	
		43 80

Pool:

Excavation	$ 5 00	
Concrete foundations	33 00	
Cement basin	20 00	
Coping	50 00	
Plumbing	25 00	
		133 00

Steps to terrace:

Excavation and brick work	$20 00	
Foundation	16 50	
		36 50
Trellis at end of terrace:		15 00

Pergola:

Excavation and foundation	$6 00	
Carpentry	75 00	
Plaster	20 00	
Stain	10 00	
		111 00
		$672 80

Total house	$5409 60
Total garden	672 80
	$6082 40

II. A House With Individuality

E. G. W. DIETRICH, Architect

A HOUSE possessing in emphatic measure charming individuality is the residence of Mr. W. H. Clark at Jamestown, N. Y.

The Dutch Colonial style has been followed with marked success. The first story is laid up with a gray sandstone of coursed ashlar, while the gables and second story are shingled, and stained. The setting of the house among trees and beautiful lawns completes a very satisfying picture.

Reference to the plans will show on the first floor: a central hall, large and airy, with a delightful inglenook and fireplace. Wide low seats are built in under the windows in the arc of the bay. The parlor and dining-room, each with generous fireplaces and built-in seats, are located on either side of the central hall and give the effect of even greater spaciousness when opened up.

The kitchen department and butler's pantry are complete in all respects.

The wood finish in the central hall and stairway is painted white except the hand rail which is of mahogany.

The floors throughout the house are of hard woods, finished natural, on which well-selected rugs are used.

On the second floor five sleeping rooms and bath are provided, also linen closet and housemaid's closet. Additional space is available in the attic for servants' rooms and storage.

In the decoration of the rooms the architect has used simple color effects in harmonious shades.

In the rugs and hangings a certain freshness of tone has been secured, with broad spaces of wall surfaces of colors, best suited for displaying pictures with proper effect. There has been no effort in this house to elaborate the decorations, but on the contrary, natural wood finishes have been applied—producing in the woodwork beautiful tones of color, harmonizing with the color scheme of walls and furnishings.

Extreme care and good taste have been displayed in the selection of the furniture and each piece seems as if made for the place it occupies and to be particularly happy in fulfilling the use for which it was intended.

We have all heard of the artist who obtained his best effects by erasures. So in this instance it seems that a process of elimination had been inaugurated at the outset by restricting any desire for that which was not truly and consistently artistic.

The household gods are few, but very choice, and make no demand for a troop of slaves to labor in their service.

What to Do With the Walls

SOME HINTS ON INTERIOR DECORATION

By LEILA MECHLIN

ONE of the most vexing questions of interior decoration is what to do with the walls—how to treat them, what to put on them. The prevailing impression seems to be that they are racks upon which pictures and all manner of flat objects can be hung, either as a matter of convenience or for the purpose of exhibition; but this is all wrong. Walls are primarily the background of the room and should be treated accordingly. They must be considered a part of a single composition, not as an independent unit. They should supplement the furnishings but never intrude upon them. As in a picture the background should never be most noticeable, so in a room the walls should never be conspicuous. If one is furnishing as well as decorating, the problem is comparatively simple, for then a scheme of color can be determined upon and carried out with consistency, but in the other event it is sometimes necessary to call a compromise. There are certain hard and fast rules, however, which will be found applicable to all conditions, chief among which is the axiom of simplicity—the common use of plain, low-toned colors. For north rooms with little or no sunshine warm tints should be employed, the varying shades of pink and red, of buff and yellow; whereas, in south rooms, flooded with light, cool colors, such as blues, greens and grays, are best suited. These must be selected with reference to the woodwork. It is as incongruous to combine red wall covering with cherry or mahogany doors and window frames, as to trim a crimson gown with terra-cotta velvet; and yet this is something which few decorators seem to comprehend, though one, who was reasoned with once, was known to declare that he himself did prefer "'armony to contrast."

As to the kinds of wall covering there is an endless variety, from silk tapestry down to fifteen cent paper. Japanese grass-cloth, decorative linen crash and burlap are being much used to-day and in many cases with excellent effect, and common calcimine, or water-color wash, is not to be despised. These, unless the ceilings are high, can be put on without a border, being finished by a moulding like the standing woodwork, the ceiling tint being carried to this mould. Cartridge paper of course is good, and some excellent effects can be produced with two-toned papers. Figured patterns are not bad for bedrooms, but great care should be exercised in the choice of these; spotted devices should be eschewed and conventional rather than naturalistic arrangements chosen. A very awful effect in wall covering is a paper simulating a bright colored tapestry, hanging in folds. It was a clever imitation and the result is, that upon inspection the entire room takes on an undulating motion which in time proves very disconcerting. Small bedrooms papered with large flaring peony, chrysanthemum and rose designs are also apt to prove extremely annoying. These sometimes in combination with plain papers, used as a deep border, have been made effective in rooms remittently occupied; such, for example, as a guest's chamber, but even they conflict with the use of pictures or other decorations.

An interesting effect is produced by the use of a plain paper with a cut-out, figured border. A charming bedroom, for instance, was made by placing as a finish to pearl gray walls a festooned border, a foot in width, of roses and green-gray garlands cut out along the lower margin. A dining-room in another tasteful home gave equally pleasing effect in green walls with a foliage border treated after the same manner.

Rooms with little furniture, or for use on gala occasions, will stand more elaborate decoration than living-rooms, commonly well filled; and likewise the choice and arrangement of pictures should be made with a view to their environment making qualities.

All pictures to be agreeable companions should have a decorative motive; they should adapt themselves or be adaptable to the general scheme of decoration and not be individually insistent. This is a day when pictures—good pictures—can be had very cheaply; when excellent reproductions of the world's masterpieces are within the reach of the most humble. These in photographs and half-tone prints, neatly framed and tastefully hung, are infinitely preferable to the more costly, highly colored, commercial products. It is reported that millionaire Blank paid $75,000 for a painting by Rembrandt; that Tompkins, the railroad magnate, purchased a Romney for two thirds that sum; but it is not noted that John Smith, the lumber dealer, bought a clever little landscape by a local painter, which will bring him lasting pleasure, for $75; or that architect Jones was lucky enough to possess himself of an admirable little water-color, made by a brother artist, during his summer holiday, for a crisp twenty dollar note. Rembrandts and Rubens and Romneys are undoubtedly enviable possessions, but the present

day painters produce much work which is, through its merit, very satisfactory to live with. Good things are not always the most expensive; a twenty dollar water-color may be as good of its kind as a thousand dollar oil; just as a piece of lawn is as commendable as the same length of silk or velvet. It is not the price but the intrinsic merit, and its suitability to its surroundings.

A picture to be a lasting pleasure should have something more than superficial charm. It should be something more than a copy; it should not always tell the same story, or repeat its story with too much insistence. A rabbit and a game bag on a barn door, so lifelike that the eye at first is deceived, will grow very tiresome unless it has something more than its realism to commend it; as will also a ballet girl gracefully balanced on the tip of a dainty foot. Alma Tadema is said to have grown so weary of one of his own paintings once, that he invited his friends to his studio and induced them to jump through it, himself leading the way; and there are many pictures which after considerable acquaintance give rise to the same inclination. A landscape true to nature, atmospheric, luminous, low-toned or colorful will, however, wear well, as will also a portrait, or a genre wherein the values are successfully sustained and the pigment made subservient to the thought, or theme. As one would not care to remain long in the room with a self-playing musical instrument, or an endless talker, neither does one ceaselessly enjoy flagrant color, or extravagant technique.

But very different pictures are suitable for different rooms. One excellent arrangement that I call to mind was in a home where high keyed, decorative water-colors were placed in the drawing-room; etchings in the music-room; and rich, colorful oils in library and living-rooms. If pictures are hung at all in a hallway, they should be of a much more formal order than those in other parts of the house—architectural compositions, decorative schemes and the like.

A wall should never be overcrowded with pictures. Too many are worse so far as general effect goes than too few. Each should be given a fair space and as good a light as possible. This matter of space is often most vexing as nothing is more awkward than an unbalanced arrangement—a heavy picture in a small space. There was a time when everything came in pairs; when the mantel had a vase at each end; an identical frame on either side. That was overdoing the balance principle; but at present the pendulum has swung too far the other way, and many walls and mantels look as though the pictures and ornaments had been thrown at them indiscriminately. As always there is a happy medium, but it must be discovered by the householders' own judgment and sense of proportion.

The framing of pictures is another all important question, and one too often overlooked. While a conspicuous frame is exceedingly objectionable, a handsome and appropriate one greatly adds to the charm of a meritorious work. Gilt is good, but it should be of a subdued tone rather than freshly shining. Wood for etchings and engravings is very suitable and more durable than gilt. A picture should never be overweighted by its frame, and even for a large oil painting a four inch moulding is usually sufficient. For small works one or two inches will be found enough. Water-colors are sometimes framed without mats, but in most cases a border of gold, gray or green adds to their attractiveness. Etchings and engravings should almost invariably be matted in white. Plain frames are in better taste than ornate ones and at the same time less costly; and flat ones commonly more effective than those that flare. So also the pictures should be hung from eye screws near the top of the frame and not allowed to swing sharply forward, though a slight slant is not always objectionable.

There are other things besides pictures which make excellent wall decorations, such for example as Japanese embroideries, pieces of tapestry, decorative pieces of china, plaster casts, and mosaics. Mirrors may be used but only where a vista is to be specially desired, and never where they will continually confront the occupants of the room with their own reflections. The Japanese keep, customarily, their pictures in cases, and display upon the walls of a room but one at a time and the idea in the abstract is not a bad one. Familiarity not only sometimes "breeds contempt" but often produces psychic blindness. We rarely note those things which continually surround us, and for this reason a change is often profitable as well as pleasant. An old picture in a new light is often a fresh revelation of merit. This is, of course, most applicable to living-rooms, and to those who possess many pictures.

The danger of overcrowding the walls is always to be regarded; the possibility of forming unbalanced and inharmonious arrangements ever to be feared. Remembering, however, the background theory, conforming the walls and their decorations to a single scheme, and restricting the choice to simple, substantial colors, materials and objects, even these will be readily avoided, and the most difficult problems prove easily solved.

The Japanese Tree Lilac

(*Syringa Japonica*)

By W. C. EGAN

IN the nomenclature of our gardens many confusing names appear, and often many plants of varied genera bear the same common name.

The name daisy is applied to over eleven distinct plants, all of different genera, but all bearing a daisy-like flower.

The queerest mix up, however, in common names is that the well-known mock orange (*Philadelphus coronarius*) has for one of its common names the word syringa, which in reality is the botanical name of the lilac. It is also singular, when one takes into consideration the world-wide cultivation of the lilac since it was introduced to cultivation from Hungary and Persia in 1597, that it possesses so few common names. Where the word lilac sprang from, or what it means, I have been unable to ascertain, but the one additional name, pipe tree, comes from the fact that its long straight stems filled with medulla are easily converted into pipe stems, in fact the generic term *syringa* means a pipe.



THE JAPANESE TREE LILAC

Up to within a comparatively few years we had to content ourselves with the old-fashioned lilac, *Syringa vulgaris*, and the Persian form; but of late many new forms of *Syringa vulgaris*, in various tints, have appeared, as well as many new species.

One of the best of the latter is *Syringa Japonica*, the Japanese tree lilac.

The common lilac may be grown in tree form by proper manipulation, but this species grows naturally, forming a low spreading tree eventually reaching a height of thirty feet, bearing in late summer creamy white panicles often a foot long and as broad.

In buying new varieties of the common form get them "on their own roots," as then the natural increase by suckers will be true to name. They are often grafted on the common lilac or the privet.

An Up-to-Date Nursery

LATEST PRODUCTS AND METHODS OF RAISING SHRUBS AND FLOWERING PLANTS

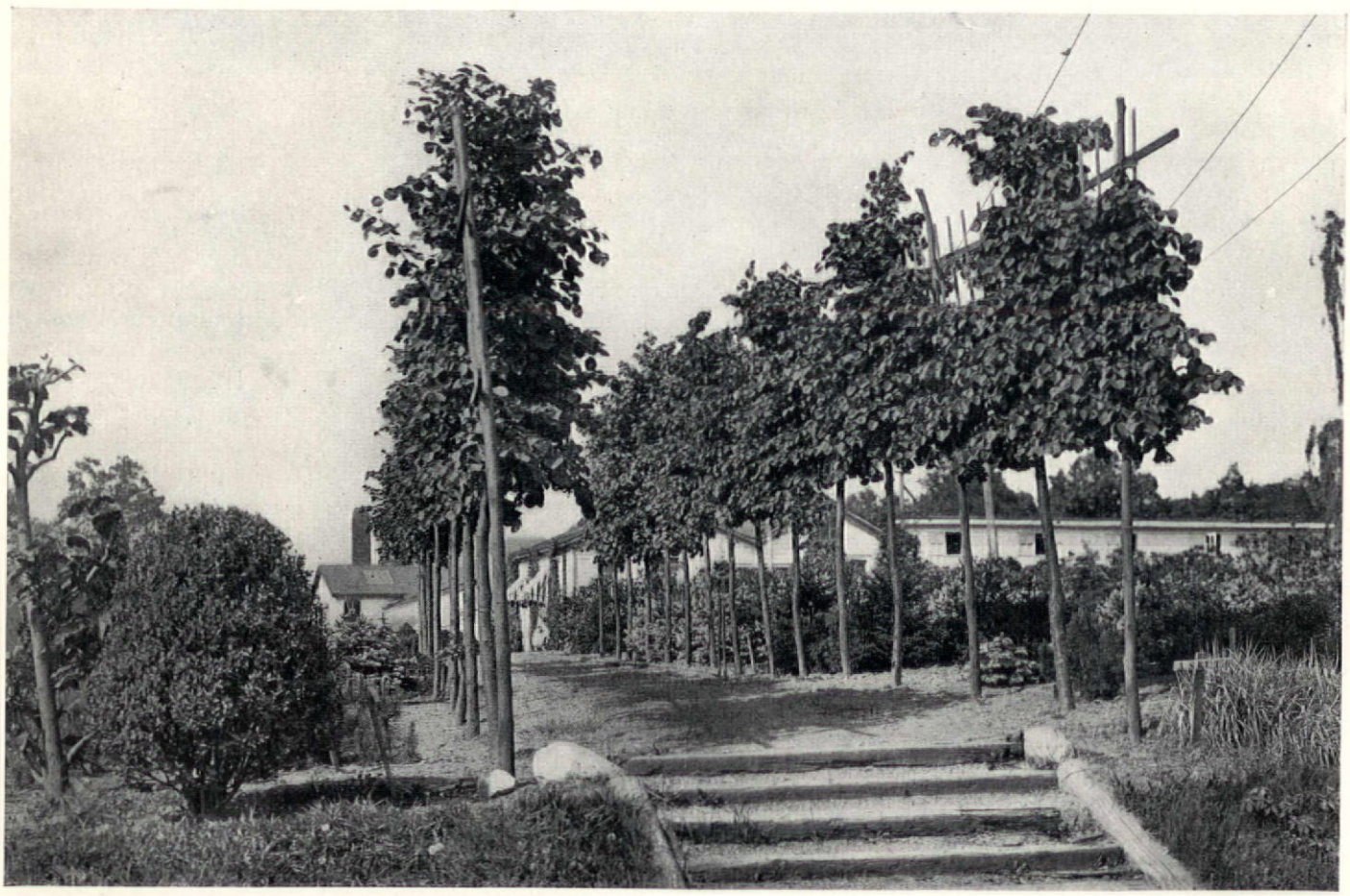
By G. BERTRAND MITCHELL

THE traveler who has journeyed at this season of the year along the old brick paved road which winds itself from Leyden to Haarlem, will never forget the gorgeous stretches of hyacinths, tulips, anemones, crocuses and lilies that line the roadway on either side. These fields, really nothing more than countless small enclosed gardens, are the famous nurseries of Holland, where, centuries ago, capitalists and merchants traded in bulbs and plants, making and losing fortunes in a single day.

Yet, within eight miles of New York's City Hall, across the North River, on the New Jersey side, one single firm has to-day almost as great an area devoted to the cultivation of shrubs and flowering plants.

Characteristic of American enterprise, this vast business, established only as many years as it is miles distant from the metropolis, has grown as rapidly, aye, far more rapidly, than many a wonderful plant which the casual visitor may notice here, that has been nurtured and forced by modern methods of cultivation. These nurseries lie along the historic old Plank Road and are at all times of the year an objective point for excursionists and local visitors.

From the first day of its incorporation it has been the policy of this concern to have, not an output for the spring and summer alone, but for the four seasons of the year. "We plan for 365 days in the year, barring Sundays if you will," said one of the men. "This enables us to employ our experienced gardeners with no possibility of their being laid off for lack of business and in consequence not to be found when needed on some unexpected order, one



TRAINED LINDEN TREES



A MAGNIFICENT COLLECTION OF BAY TREES

of the great detriments to many of our competing nurseries."

The main entrance from the street leads up a broad flight of steps to a wide avenue that is lined with shapely linden trees whose branches grow close to a latticed frame work, and form two unbroken rows of green as perfectly aligned as the ranks of a regiment on dress parade.

Each of these unusual trees, imported from a European nursery, has been so pruned and trained that its limbs evenly balance, and bear a striking resemblance to the seven branched candelabra of the Hebrews.

Between the tree trunks to the left one catches glimpses of long lines of dwarf evergreens and other choice ornamental stock, while to the right extend parallel rows of plants in blossom, and shade and fruit trees.

At the end of the avenue are the office buildings. A graveled roadway leads past numerous storehouses where several trucks are unloading a consignment of tall shrubs, all with their roots and leaves carefully wrapped, and which have been lightered around to the nearest dock from some trans-Atlantic steamship.

A modest farmhouse that nestles under a gigantic weeping willow at the turn of the road, seems to belie the actual age of this establishment.

The broad, green velvety lawn in front with its semi-formal arrangement, with potted bay trees of round and pyramidal shape, causes one to feel that it is the growth of a century at least.

Of course the house and willow tree stood here long before the nurseries were opened, and the line of beautiful pyramidal bays that extends on the other side toward a grove in the rear, has long since passed the age of voting. These trees, which are thirty years old and until recently owed their allegiance to Holland, are worth three hundred dollars a pair, an attendant tells you.

Not far distant are many long rows of the standard bay tree, a semi-hardy plant, graceful in shape, rich green in color, now used extensively for house decoration in the winter and for formal and Italian garden features through the warmer months.

This magnificent collection of 1500 trees includes some of the largest specimens that have ever been imported. The smaller trees, worth in the market ten years ago about $100 apiece, may today—because of the immense shipments received by this concern—be purchased for about one-tenth of that price.

In marked contrast to many American business concerns, one encounters here only courteous and obliging employees. The managers encourage inspection by visitors and are ready to give full and complete information about the care and growth of the various plants. There are no secrets to be carefully guarded from the public and those owning



A HOTHOUSE FILLED WITH AZALEAS

even the smallest plots of land, can learn here much that may be utilized.

"Very little care, if any, is needed for hardy herbaceous plants," a gardener explains. "By these we mean such plants as may be allowed to remain permanently in the open ground. Of course the foliage dies down each fall, but comes forth again each spring. A fairly good soil to begin with, occasional enrichings, a little cultivation to eradicate the weeds, the cutting down of the old dead tops and a slight covering for a few of the varieties in choice collections are all that is necessary.

"Naturally some judgment is required in the planning of effective borders or beds. The low growing varieties should be selected for planting near the edge and the taller sorts graded up toward the center or back. One may also increase the stocks in various groups and beds by lifting up the plants and dividing the roots."

To get at the master minds of this institution, one is ushered through a series of offices, arranged for the corps of assistants, stenographers, topographical draftsmen, and landscape gardeners, to the private office, a room far from being small in actual proportions, and yet with desks, tables and shelves so piled with papers and correspondence as to suggest the editorial rooms of a city newspaper on the night of a close election.

The senior member, small in stature, swarthy of skin, active, keen, alert, traces a long line of ancestors devoted to Dutch horticulture. The junior partner, in direct contrast, stalwart, broad shouldered, of florid complexion, sandy hair and moustache, remembers with pride a youth spent on a great English estate of which his father was superintendent.

We are told by horticulturists that the grafting, or hybridization of heterogeneous plant life, produces more perfect specimens, choicer fruits, and more hardy varieties. Even the most unenlightened layman realizes the effect of this grafting or union of Teuton and Anglo-Saxon intellect. Photographs hanging on the office walls show great quantities of shrubs, plants and trees which adorn the beautiful country places of Newport, Tuxedo, Lakewood and elsewhere, telling graphically of the estimation in which these experts are held by many of the leading financiers, professional and business men of the country. One group of six photographs shows several hundred magnificent bay trees alone, that have been purchased for the approaches of the National Capitol.

Under the guidance of the junior partner, we first visit the evergreen section, conceded to be the most magnificent collection ever made in America. This section, devoted to hardy evergreens and conifers, comprises many acres of land. It is astonishing to note the number of shades of green among the 150 varieties planted here: golden, bronze, bright tones, dull tones, blue greens, gray greens, orange greens, and greens so dark as to seem almost black. Beautiful specimens of the hemlock, juniper, cypress,



PYRAMIDAL BAY TREES FOURTEEN FEET HIGH

English yew, retinospora, a Japanese cedar, the thuya or arbor-vitæ, and hosts of others too numerous to mention. We are told that the Japanese dwarf evergreen is one of the most valuable decorative plants, because it can be used where others would grow too large in a few years, and so destroy the original effect planned when they were set out.

Amongst the conifer family are varieties of the Abies, (both spruce and hemlock,) the Picea, or silver firs, and the pines, several of the latter being of the dwarf variety, while others are broad and compact. All these trees are constantly trimmed and are transplanted several times a year.

A collection of 3,500 beautiful Colorado blue spruce trees, demands attention as much for their remarkable grayish blue green color as for their healthy appearance and thrifty growth. These are worth from two and a half to twenty-five dollars apiece, according to their size and perfection.

Next we visit the rhododendrons, classed under large leaf and hardy evergreen shrubs, so our guide informs us. In a delightfully romantic spot, beneath a beautiful grove of stately trees that covers several acres, are planted thousands of these plants, both of the hybrid or English and the maximum or American varieties, their flowers varying from pure white to delicate pink.

Thousands of the hybrid variety are imported each year and these rhododendrons, both foreign and domestic, are shipped by the carload to every part of the United States.

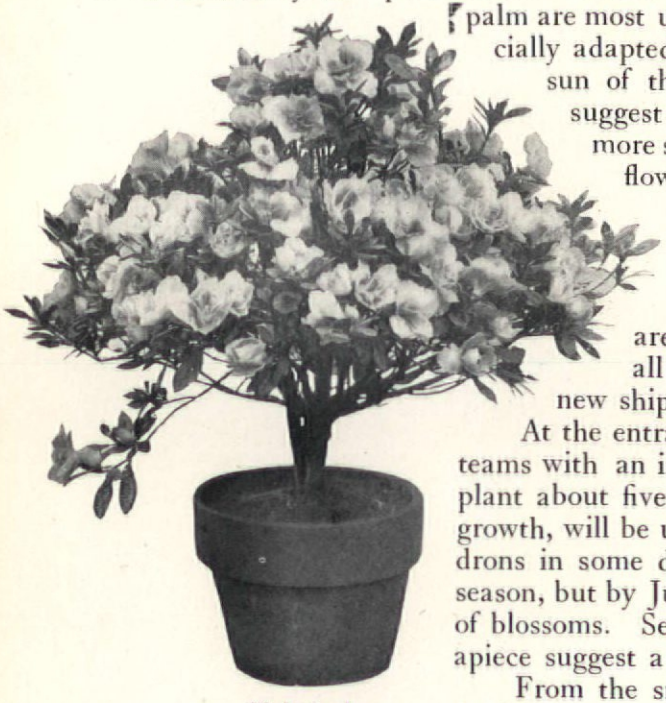
Two entire hothouses, 165 x 25 feet in dimensions, were given up to "tender" azaleas, for the Christmas and Easter trade, thirty-five thousand plants in all, forced by artificial methods to flower at the proper time. A loss of some 1,500 plants, that were accidentally killed by frost during the holiday season, enough to cripple many another concern, scarcely affected the output of this place.

One may procure many varieties of the hardy azalea: the *Azalea amœna*, a superb low growing evergreen shrub, with foliage of a bronze tint and flowers that blossom in a bright rosy purple mass in May; the exquisite *Azalea mollis*, a Chinese hybrid, which can be forced for an indoor plant; the *Baccharis halimifolia*, which grows well at the seashore and in salt marshes, giving forth white fluffy clusters of seed vessels and lasting from September until after frost; and several Japanese dwarf plants, notably the *Azalea amœna* of the scarlet variety, the *Indica alba* with its pure white flower, the *Indica rosea* and the *Indica rosea, flore pleno*, the latter a double flowered form. All are the product of years of careful nurture and are unexcelled for border decoration.



English Laurel

The hothouses devoted to ferns and palms now invite inspection. Here are thousands of beautiful tropical plants. As we enter, the frail stalks of the palms gently sway and the clusters of long leaves rustle softly in the current of air caused by the opened door. Of these, the Kentia and the Phœnix or date palm are most used for decoration, the latter being especially adapted for lawns as it is not affected by the sun of the northern latitudes. But if the palms suggest tropical islands and azure skies, how much more suggestive is the next enclosure filled to overflowing with orange trees! Now it is the sense of smell as well as vision that wafts one to the Indies and the Florida Keys. White waxy blossoms and ripe golden fruit make the air heavy with their perfume. These are all of the dwarf variety. Another year and all these several thousands of trees will be replaced by an entirely new shipment.



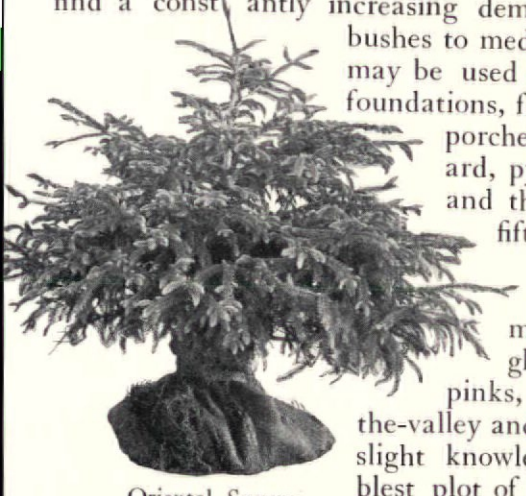
Pink Azalea

At the entrance to one storehouse, a group of truckmen are loading their teams with an immense consignment of the kalmia, or mountain laurel, each plant about five feet high, the leaves broad, glossy green. These, all of native growth, will be used for lawns, and probably associated with the rhododendrons in some decorative scheme. It is somewhat too early for their flowering season, but by June they will be covered with large, wonderfully tinted clusters of blossoms. Several carloads of these plants at from five to seven dollars apiece suggest a problem in multiplication that will run into several figures.

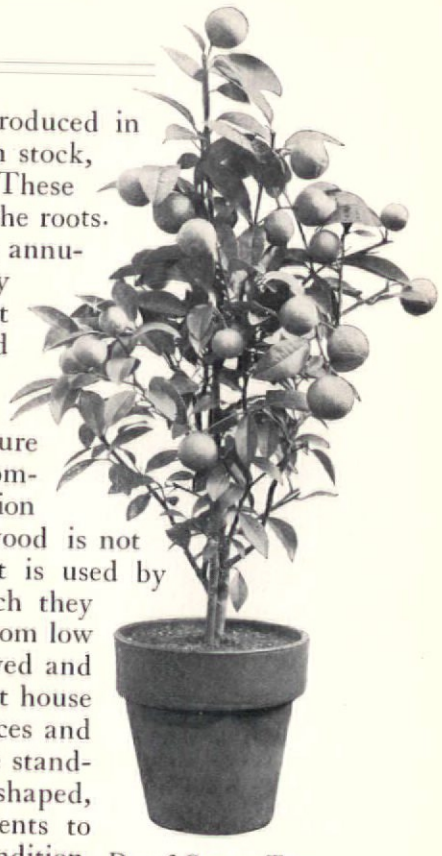
From the small holly trees, still laden with their scarlet berries, we go to the boxwoods. There is a greatly increased demand for this old-fashioned shrub

brought over first by the early Dutch settlers. It is claimed that it was introduced in some way from Japan into Europe centuries ago. Of twenty-five varieties in stock, only three have been so perfected as to be practical for commercial purposes. These are planted in imported wicker baskets, that when dug up encase and protect the roots.

But here let us take a glance at the cooper shop, from which are turned out annually many thousand strong wooden tubs. Every fine plant, especially of the bay tree variety, that is sent away to grace the vestibules and dining-rooms of great city hotels, or the approaches or salons of a beautiful residence, is carefully potted in an iron-bound tub of plain or ornamental shape, and made from the heart of cypress. These are then painted a dark green or red. The management here believe that it is as essential to have a shrub properly potted as to procure an appropriate frame for a good picture. They decry what they claim is very commonly done, even where the surroundings are costly and luxurious, the utilization for this purpose of butter tubs and cut-down whiskey barrels. The boxwood is not only a factor employed here in the decorative scheme of a formal garden, but is used by landscape gardeners in the reproductions of old-fashioned gardens for which they find a constantly increasing demand. The different species vary in size from low bushes to medium sized trees. All boxwoods are long lived and may be used for grouping, edging walks, planting against house foundations, for hedges, and in tubs to be placed on terraces and porches. Like the bay tree, we find them in the standard, pyramid and bush form, as well as globe-shaped, and they may be purchased from twenty-five cents to fifteen dollars apiece, according to size and condition.



Oriental Spruce



Dwarf Orange Tree

Close at hand are several acres devoted to old-fashioned flowers. One may see here just such a scene as one's memory holds of childhood days on some old farm or estate. A straggling patch of phlox, next, tall hollyhocks, tiger lilies, white lilies, clove pinks, then a bed of peonies, rows of geraniums, asters, pansies, lilies-of-the-valley and many other old and new varieties of the hardy perennials. With a slight knowledge of plants and their requirements, here is material for the humblest plot of land.

How often we see in the arrangement of flower beds in the cottage garden a total disregard for color harmony, an assemblage of plants placed together haphazard, or if there is any apparent intention, it is the arrangement of the most violent contrasts! And yet competent, helpful advice may be had for the mere asking.

Undoubtedly, the most beautiful sight that meets one's vision here is an immense stretch of white lilies in full bloom, a dazzling field of white, offset by the dense green of the woodland background. Certainly, Bermuda could never have offered a greater inducement to the seeker of natural beauty than her fields of lilies. Since the great scourge that has practically destroyed this pride of the Western isles, these nurseries send out from their hothouses for the Easter trade countless numbers of this exquisite plant. Other varieties there are here of many sorts and colors, and sold in bulb form or potted plant to be used as a shrub border, for a wild garden, or for interior decoration.

But what shall we say about the great section devoted to roses? At every short turn we have come upon new storehouses, new hothouses, new sections planted with almost every plant that is grown.

Roses, in hybrid perpetuals, hybrid teas, Bengal, Polyantha and climbing varieties are seen by the tens of thousands. During the spring season, more than 100,000 bushes of every known variety are sent out. Each year 100 new species, or hybrids, are produced here or are received from sources the world over.

Ninety-five per cent of these roses are handled in a dormant condition, but for the accommodation of those who have waited until too late to set out dormant plants, several thousand are potted and placed in the hothouses as early as the middle of January. These will be disposed of to retail customers principally after the first or middle of May. The rose gardeners claim that large quantities of the roses shipped away in a perfectly healthy condition are destroyed through unintentional negligence of course, but the blame falls on the nurserymen. The trouble comes from the fact that the roots which are extremely sensitive to exposure to the air, have been allowed to become dry and shriveled at the stem.

The packing moss should be retained about the roots, and kept moist until such time as one is prepared to plant, and then one plant exposed at a time and dipped in water just before it is put in the



A FIELD OF WHITE LILIES

ground. One form of rose bush particularly strikes the visitor as being worthy of mention, a product of the experimental departments here. It is the standard or rose tree. Of the hybrid, there are 100 varieties alone.

Originally, rose trees were grafted on the English briar, but were extremely susceptible to frost. The standard rose is grafted on the *Rosa rugosa* and cinnamon stalk, is cut back to four or five eyes, and is perpetual.

Trained linden trees were mentioned as forming the decorative feature of the shaded avenue through which we entered from the street. The trees we find in stock, trained specially for forming arched avenues, natural pergolas, gateways or formal garden effects, the idea being introduced and copied from old European estates. No extra skill seems to be necessary in keeping them in the original shape. The trained fruit trees, however, form the great bulk of the unusual output. One remembers with delight the curious little gardens in France and Belgium, where the most luscious apples, plums and pears were grown on trees which were outstretched so closely to the white plastered stone walls, with their red tile copings, that it seemed as if their limbs must have been flattened out by some gigantic press.

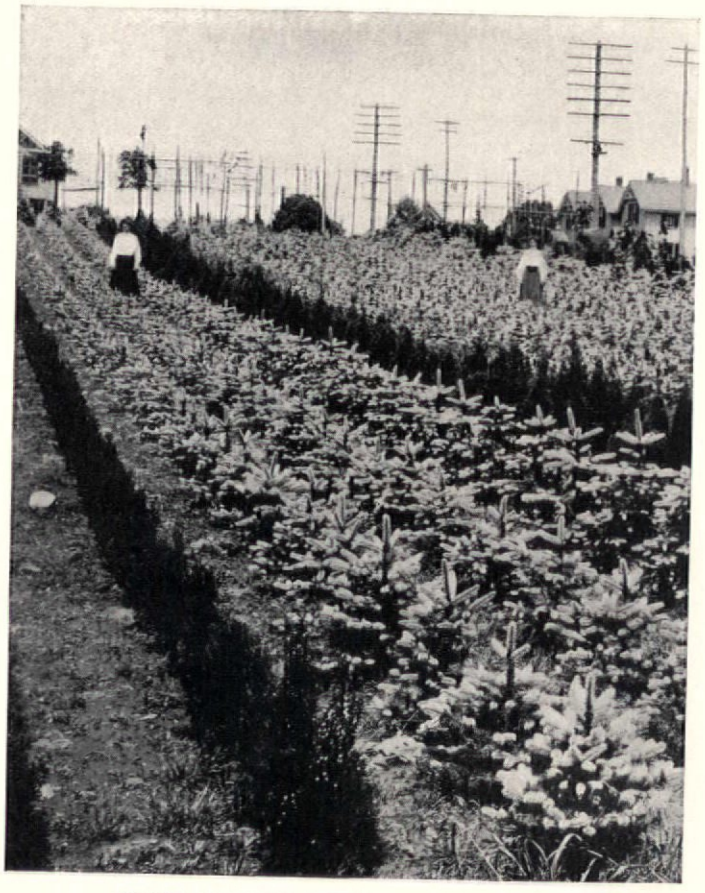


Standard Bay Tree

Plucked for the *premier déjeuner* by a rosy cheeked maid, the fruit from these quaint gardens, where every tree had been so planted that the sun's warm rays could reach every twig and leaf, was far finer in flower, far sweeter to the taste than the fruit procured in the village market. This arrangement called a *cordon* can be seen here as well as the *palmette* horizontal and *palmette* double branched forms of pear and apple trees.

Then, too, for limited space, here is the globe, dwarf and the pyramidal form. Apples, apricots, cherries, figs, nectarines, plums, quinces, peach trees in pots for forcing, in fact every kind of fruit that can be grown. Of the pears, there are varieties, which bear fruit, a variety for each month of the year.

Passing down a rustic bridle path, lined with evergreens and many plants in bloom, we come upon a long line of laborers, who, under the guidance of superintendents, are cultivating long rows of various plants. From here we see on the western limits of the nursery grounds, the attractive roomy residences, side by side, of the firm members, surrounded by evergreens and plants that have been nurtured by their own hands. Pleasant indeed to live amidst one's life-work, especially when it is the sort that brings one so close to nature.



BLUE SPRUCE IN NURSERY ROWS

Neither time nor space can be given to visiting and enumerating the other beds of plants or the hothouses where the less hardy varieties are confined.

One can but imagine the chromatic display when the great beds of peonies bloom forth in all their glory.

There are also the beds of hardy iris of which the *Iris Kæmpferi* is considered the most beautiful of all the summer flowering plants, the beds of stately golden glow, hybrid pansies, chrysanthemums for the late fall, and the poppies of which there are alone twenty varieties.

Outside of the trained fruit and shade trees already mentioned, the importation of which amounts to many thousand dollars a year, there are fifteen acres devoted to common shade trees. These are allowed to grow until the trunks are from two to three and a half inches in diameter. They undergo several transplantings when they are carefully pruned so as to cause more fibrous roots to break out, thus ensuring their future success when planted amid new scenes and new surroundings.

In conclusion, let us say that what most impresses the visitor at these nurseries is the great care displayed in the handling of all the shrubs and plants. Every shrub dug has a ball of earth, to which the roots are attached. Of the two orders that we noted being made up for shipment, one was for Southern Louisiana and the other for California. One would naturally wonder what condition live plants would be in after days spent in transportation.

"When these consignments are received," said the junior partner, "all these shrubs will be found to be in perfect condition, but no time should be lost in unpacking, unless they arrive in a wind storm. In that case they should be covered from the wind until it moderates so as not to let the roots dry out. At the time they are planted the dimension of the hole dug should be from three to four times larger than the ball, and eight inches to a foot deeper, so as to allow the soil for a foot around the plant to be loosened or cultivated.



THE STANDARD OR TREE ROSE

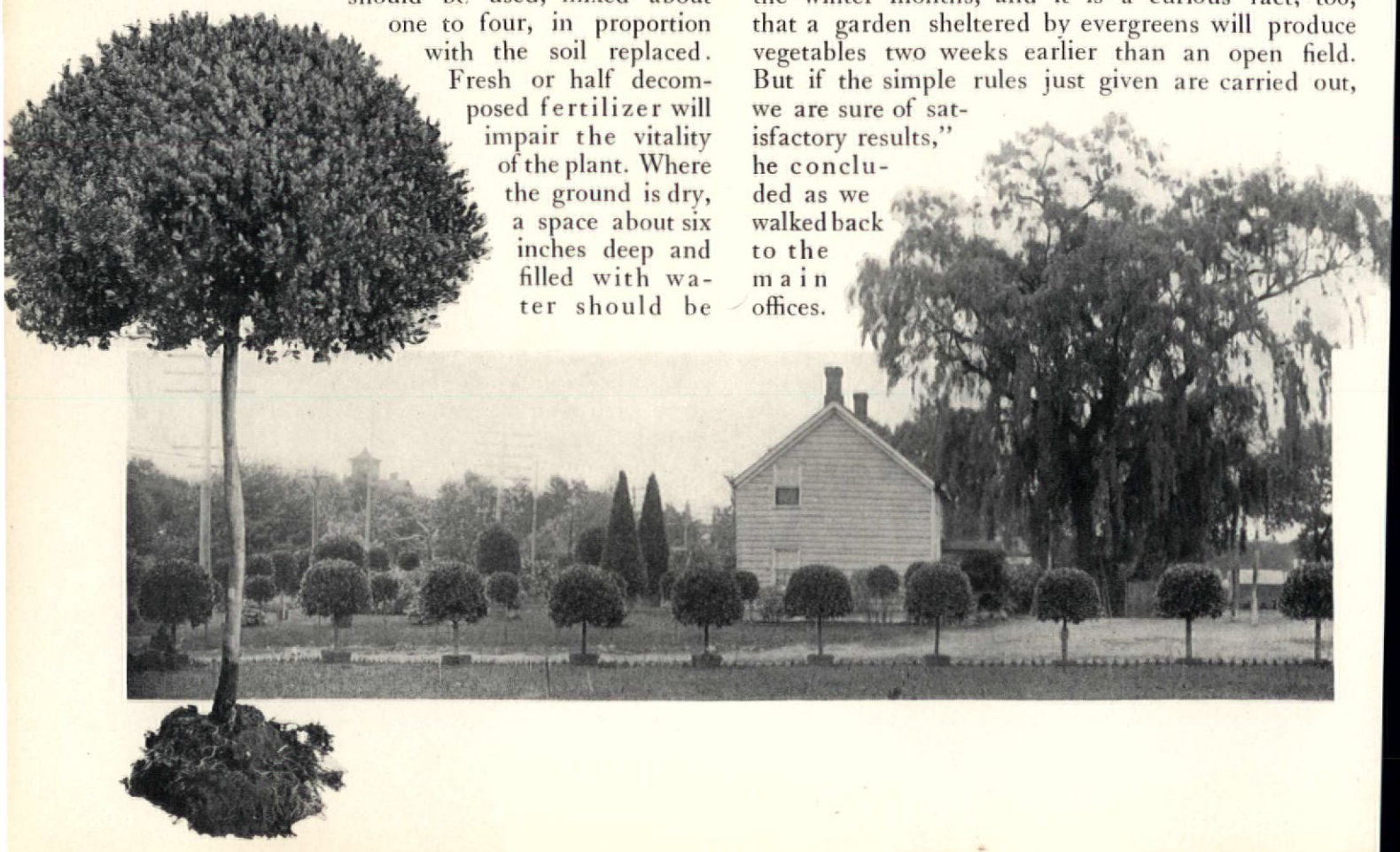
"If the soil is poor, clay or well decayed manure should be used, mixed about one to four, in proportion with the soil replaced. Fresh or half decomposed fertilizer will impair the vitality of the plant. Where the ground is dry, a space about six inches deep and filled with water should be allowed to remain until the following day, when the remaining soil can be filled in. When planting, do not forget the importance of pressing the soil down firmly around the boll of earth so that the plant will be solid in the ground and not easily blown over by any sudden wind. One should also spray the trees every evening until the roots begin to work, which will be indicated by a new growth on the tops of every branch.

"The individual beauty and perfection of form of each evergreen may be maintained by a slight clipping early in the spring before the new growth commences.

"The junipers, retinosporas, and the arbor-vitæ require a heavier trimming which can be done with absolute safety as late as early summer.

"During protracted periods of drought a slight spraying of the surface will not be sufficient to retain the freshness of transplanted shrubs, there must then be a thorough soaking of the roots.

"We are able to plant successfully any of our productions in this line in mid-summer or during the winter months, and it is a curious fact, too, that a garden sheltered by evergreens will produce vegetables two weeks earlier than an open field. But if the simple rules just given are carried out, we are sure of satisfactory results," he concluded as we walked back to the main offices.



The Garden in the Temporary Home

By IDA D. BENNETT

WHILE the hardy perennial garden is admirable in itself and appeals to us along the lines of utility and sentiment, it loses its peculiar attractiveness when viewed from the standpoint of the temporary dweller in a summer home whose future movements may be uncertain. Naturally, when confronted by the possibility of change one hesitates to invest largely of money, time or strength in a garden which requires more than the present year to come to its best estate and which another summer may see sadly divorced from our interests.

Under these circumstances one seeks for those plants which yield quick returns and pass with the passing of summer. Fortunately, the floral calendar is rich in flowers suitable for the temporary home and includes both annuals, which come into bloom from spring sown seeds early in the summer, and those bulbs which may be started either in the house or open ground and planted out when danger of frost is past and lifted again in the fall and stored for future planting, either in the same garden or in some distant home. And so much beauty is possible from a garden arranged from these sources that one need not regret the more permanent forms of gardens.

For effective sub-tropical gardening there is nothing better than the canna, tritoma and ricinus. These give both color and foliage effect and are of the easiest culture. The ricinus, of which there are many varieties with rich colored leaves, should be started in the house by planting seed in pots placed in a warm, sunny window early in April and transplanting to the open ground when all danger of frost is past. Cannas, too, may be easily grown from seed if the precaution is taken to sandpaper the seed on one side until the white shows and then soak in hot water for twenty-four hours before sowing; treated thus they will germinate in about three days, while unsandpapered and unsoaked they will remain in the ground two or three weeks before germination takes place.

Seeds of the best of the large flowered orchid varieties may now be obtained of most seedsmen and these with the tall ornamental kinds will give excellent results for so small a sum that one may leave them in the ground with a clear conscience when frost or moving time comes, a thing we hesitate to do with the high priced florist's stock.

Beautiful dahlias may be grown from seed and will give better results than plants grown from tubers, blooming much earlier and more freely as a general thing. Seeds of most of the best varieties may now be procured of the seedsmen including the show and cactus dahlias, but for cut flowers the single ones are far more effective.

It is a question if there is a more popular bedding plant than the scarlet salvia; this, also, is an easily grown plant, coming quickly from seed and blooming from early in July until cut down by frost. It combines beautifully with the *Nicotiana sylvestris* and *N. affinis*, and a bed composed of these is a sight worth seeing. *Nicotiana sylvestris* grows some six feet high, has great tropical looking leaves and is crowned all summer and long after the early frosts with a wealth of snow white flowers which, unlike *N. affinis*, remain open all day. It should be grown in the center of a bed of scarlet salvia and the salvias may have a border of *Arctotis grandis*, another thrifty annual with daisy-like flowers of white with a blue eye, which stands much frost and is a sure and persistent bloomer.

The dwarf *Phlox Drummondii* are admirable for bordering beds of other flowers and if the seeds are kept off will bloom as persistently as those already cited. They should be sown early in hotbed or window-box and set out when large enough to handle, setting the plants four or six inches apart each way.

These are the more ornamental of the annuals or those plants which may be grown as annuals and may be given a conspicuous place on the lawn if desired and will be effective from early summer to late fall. They each require practically the same culture, good soil, well enriched with old manure, which should be kept well cultivated and free from weeds and given an abundance of water during the growing season.

Among the summer flowering bulbs the gladioli will always be one of the most popular. Its cheapness, freedom of bloom and ease of culture are attributes that appeal to the amateur gardener. Of late years the size and color of the flowers have been greatly improved and immense blossoms, five and six inches in diameter, are by no means uncommon, and strange, weird shades of gray, blue and smoke are mingled with the scarlets and pinks and reds so long familiar. Their culture is the simplest,—good soil and an occasional watering is about all they require. If the bulbs are planted deep enough, about nine inches, the plants will require no staking.

There is a long list of bulbous plants not usually seen in the summer garden that should be extensively cultivated. Among these the most beautiful by far is the snowy Ismene with its curiously fringed petals,

green throat and delightful fragrance. It is easily grown by starting the bulbs in pots of soil in March or April and planting out in the open ground late in May or early in June; they come into flower very soon after planting out and challenge the admiration of all who behold them.

Tigridias are other worthy summer flowering bulbous plants of curious shape and striking colors. They should be planted in masses for best effect and the large flowered California hybrids will be a good selection and cost somewhat less than the named sorts; these, too, should be started indoors and planted out when the weather is warm, or if the ground is warm enough they may be planted at once in the open ground.

Then there are many flowering bulbs of the great amaryllis family, among them *Amaryllis Formosissima*, and the Belladonna lily, *Amaryllis Belladonna*, and the various zephyranthes or fairy lilies. *Milla biflora*, *Bessera elegans* and *Cooperia Drummondii* are charming bulbs for summer planting. They should be planted in quantities, and may be used to border beds of the larger bulbs.

Vines will be needed for the temporary garden and those of quick growth should be selected. For this purpose there is nothing better than the *Cobæa scandens;* this is a rapid grower, quickly producing a dense mass of foliage, which from early summer until late fall is covered with its beautiful gloxinia-like flowers of various shades of mauve. The flowers, when first opened, are a greenish white but change from day to day from delicate shades of lavender through all the shades of purple and deepest wine, the commingling of shades on the vines at one time producing a beautiful effect.

Another desirable vine for immediate effect is the lophospermum. This also makes a quick and vigorous growth; the foliage is not as fine as that of the *Cobæa scandens*, being somewhat coarse and fuzzy, but it is a good and effective vine and is covered with large, gloxinia-like flowers of a soft rose color. It blooms very freely and its culture is easy. Start seed in hotbed or flat and transplant when all danger of frost is passed. The cobæa is also raised from seed, the seed requiring rather more care as they decay easily and for this reason they should be placed on edge when planting them; they require two weeks or more to germinate, but grow on rapidly when once up. The tips of the leaf sprays are supplied with tendrils which cling to any object with which they come in contact, making them self-supporting and for this reason may be grown on rough stone or brick walls or on dead trees. They like a warm situation and plenty of water, but will do well in almost any position.

The wild cucumber is valuable for quick effects and will grow in any position and with any treatment. The Japanese morning-glory at its best is a joy to the flower lover. To really enjoy it, it should be planted on the west side of the house that the blooms may remain open as long as possible. It must have abundance of water during its blooming season; this is imperative if the blooms are to be of fine size. I do not know of any vine or plants the quality of whose flowers depends so greatly upon the water supply as do these. Let them be only moderately moist and the flowers will be little better than the common morning-glory, but soak them in water and liquid manure night and day and the plant will reward you with blossoms five and six inches in diameter and of colors that are marvelous.

Of course, one will wish for pansies and asters and sweet peas, stock and verbenas and all the common garden treasures which may be achieved in one short summer. Roses, too, may not be unattainable now that so many teas and hybrid teas suitable for summer bedding are offered by the florists at so reasonable a price. I have found that the small mail order sizes really respond more readily to culture in the open ground the first summer than the older plants and they may be planted with confidence by the dweller in the temporary home.

Where the yard space or absence of any yard at all makes futile the idea of an outdoor garden, the window and porch box affords opportunity for no small amount of plant culture and one may gratify his taste for many of the low growing summer annuals, verbenas, phlox, ageratums, candytuft, antirrhinums, geraniums, fuchsias, ferns, begonias, tea roses and a host of other plants too numerous to mention. Nasturtiums, Alleghania vine, maurandia, thunbergias, wild cucumber and many other annual vines, as well as the more ornamental greenhouse vines, may be grown here, and the Japanese morning-glory will often prove at its best when entrusted to the intensive culture of the window-box. The *Cobæa scandens* when grown in the window-garden, if given a string or netting to run on, will quickly climb to the second story window and blossom every step of the way.

Talks About Hardy Perennials

IV. THE THREE-LOBED CONE-FLOWER

By W. C. EGAN

THE common Black-eyed-Susan, *Rudbeckia hirta*, of our fields, is far surpassed as a garden plant by *Rudbeckia triloba*, the three-lobed cone-flower. I know of but one common name applied to it, not a very elegant one at that, viz: "nigger heads." It is a biennial, but self-sows itself freely. Seed sown in June produce stronger plants than those found around the parent. It is one of my favorites, not only on account of its decorative and lasting qualities when cut, but I consider it one of the most cheerful appearing flowers in the garden. A few moments' view of the group will cure the worst case of blues extant.

Last summer when decorating for an entertainment at the Exmoor Golf Club I took up a well-developed plant, roots and all, and placed the roots in a tub of water, where it remained over an hour. Then a hose was played upon the roots to rinse off the soil and it was carried in an open surrey to the club house, some three quarters of a mile distant, where sun and wind is apt to induce a plant to wilt, and then placed in water in a vase. Not a leaf wilted and it remained in good condition for a week. No human hand could have arranged the flower as Dame Nature had and the bouquet was extremely graceful and imposing.

Canterbury bells and the annual asters may be taken up when in bloom, potted, set in the shade and away from drafts for a day or so, and remain in good condition, but this was my first experience in freeing the roots from soil and immersing them in water.

In full sun, and room to develop, this Rudbeckia makes a very symmetrical plant three to four feet tall and about three wide, carrying thousands of blooms, each held well to view. The flower is somewhat smaller than that of the Black-eyed-Susan, but vastly more numerous, the ray-florets, being eight in number, are a rich deep yellow and the disk a blackish purple. It is one of the most accommodating plants I know of, growing almost anywhere. It may be used to advantage under standard shrubs, or any open place in the shrubbery, even if there is overhanging foliage, provided, however, that there is head room for them. They are splendid as a border to a large bed of hybrid delphiniums, as the latter will tower over them when in bloom, and be hidden by the Rudbeckias when cut down after flowering.

Just ten years ago, Rudbeckia Golden Glow made



"RUDBECKIA TRILOBA"



"CORONILLA VARIA"

its debut, and marked an epoch in plant introduction. It is a double form of *R. laciniata.* There is probably no plant so universally grown, both here and abroad, and when one stops to think that the millions of plants now in cultivation are the offshoots of a single plant all produced within a decade he is apt to be dumfounded.

In all probability the original plant appeared on the prairies west of Chicago, was observed and transplanted to some plant-lover's garden. And while its beauties were appreciated the importance of the find was not. Once in a while nature changes its usual method of procedure and produces what would be called a "freak" in animals and termed a "sport" in plants, being a departure from the type.

In the cone flowers, as also in the sun-flower and many of the composites, the ray-florets are what produce the dominating tone of color, but the true flowers, those being perfect and capable of reproduction, are minute and are situated in the Rudbeckias in the cone. The golden glow is a case where the true flowers in the cone have been changed into ray-florets, and hence a double flower, generally not capable of producing seed.

An authentic history from the time of discovery to its introduction to the public does not exist.

In "Gardening," April 15, 1895, Mr. William Falconer, then its editor, under the heading "A New Double Sun-flower," calls attention to it, saying, "It is a new double sun-flower, or rather a Rudbeckia —whence it came no one knows." The florist having it stated that "somebody sent it, but who sent it or where it came from we haven't the least recollection." The following spring, 1896, it was sent out as a novelty under the name of golden glow. In the fall of 1895 Mr. James Jensen, superintendent of one of the West Side Parks at Chicago, sent me three plants saying that they were a double form of *Rudbeckia laciniata* that he had found growing in a German garden on the west side. I heeled them in over winter.

In the spring John Lewis Childs brought out his novelty, golden glow. I obtained three plants from him, and being satisfied these plants and those sent me by Mr. Jensen were identical in species, I planted the six in one group and in the September 15, 1896, issue of "Gardening" I illustrated the group and as a prophecy said: "I imagine this flower will become as popular as the dahlia sun-flower (*Helianthus multiflorus plenus*). This Rudbeckia likes good soil and plenty of moisture and should be taken up and replanted every second year.

The Rosy-Flowered Crown Vetch

THE illustration shows a group of this rampant, hardy trailer, *Coronilla varia*, that has been growing in a most trying situation for over ten years and been replanted but once. Immediately behind the bed is a deep ravine, which, in addition to the fact that the bed is full of the feeding roots of neighboring trees, causes the situation to be an unusually dry one. It is seldom artificially watered. The flowers and foliage are handsome, the flowers being pink and white in umbels containing from sixteen to twenty flowers of pea-shaped form, arranged in the manner of a crown. It is a long bloomer, especially in half shade, my plants being in bloom from June almost to frost. It is a good ground cover for hard, dry situations where hardly anything else would grow, but is too rampant a grower to place among the general run of perennials.

House and Garden

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"ASHLAND" AS IT IS TO-DAY

House and Garden

VOL. XI JUNE, 1907 No. 6

"ASHLAND"

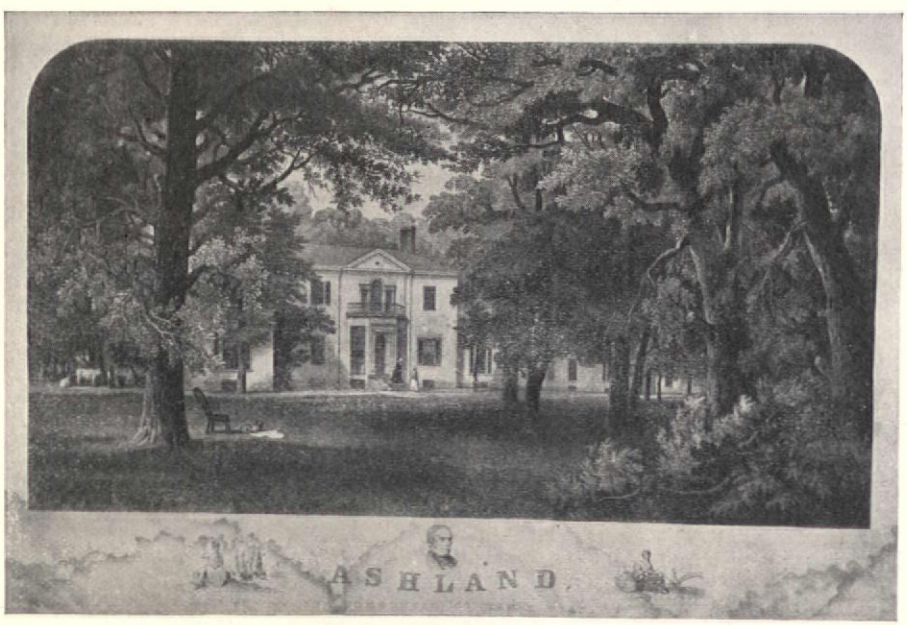
BY MARY HODGES

IN the blue-grass of Kentucky at the extreme eastern end of Lexington, where the old Richmond road broadens into the new Boulevard, lies "Ashland," the home of Henry Clay, and for that reason perhaps, the most interesting of the many charming homes of that well-known country.

Built in 1809, in a veritable land of ash trees, the old house possessed a charm—a savor of another century—not found in the present house, ivy-covered and charming though it be.

In 1854 such serious defects were found in the masonry of the house that rebuilding was necessary; the same materials were used, however, and the original plan of architecture adhered to. The architect, Major Lewinski, a Polish refugee, was a man of great intellect and ability.

For a time "Ashland" passed out of the hands of the Clay family, being sold to the Kentucky University, but was purchased by the late Henry C. McDowell, whose wife is a granddaughter of Henry Clay. Since coming again into their possession, it has assumed once more its former prestige. The present owner of "Ashland" uses it for the breeding of blooded stock, and the distinguished visitor of to-day may be taken out to examine some newly imported breed or an especially fine animal as in the days of the great Commoner when utmost simplicity was the key-note of its hospitality.



"The Old House Possessed a Charm, a Savor of Another Century"

Throughout Mr. Clay's correspondence with his friend Governor Brooke, is a recurring reference to his fondness for his home and agricultural pursuits, and an inventory of the stock at that time, much of which was imported from England and Spain, shows a knowledge and love of things pastoral.

To the same friend Mr. Clay writes, "I assure you most sincerely that I feel myself more and more weaned from public affairs. My attachment to rural occupation every day acquires more and more strength, and if it continues to increase another year as it has in the last, I shall be fully prepared to renounce forever the strifes of public life."

Very pretty stories are told of Henry Clay's love for home and domestic life. A neighbor upon being asked how Mr. Clay stood as a farmer, replied: "Oh! none rank higher, unless, indeed, it be Mrs. Clay."

In 1850 when Clay returned for the last time from Washington, he was met on the outskirts of the town by admiring constituents who took the horses from the carriage and

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with eager hands carried the statesman to the Phoenix Hotel, then Postlethwaite's Tavern. The crowd in the street clamored impatiently for a speech and the traveler appeared on the balcony to comply with their wishes. After thanking them briefly, he said, "And now, I must ask you to excuse me, for strange as it may seem to you, there is an old lady at 'Ashland' whom I would rather see than all of you."

In approaching "Ashland," with its sloping park of blue-grass, its well-kept drives and winding foot-paths of tan-bark, bordered with periwinkle and canopied by interlacing walnut and ash trees, one feels a sense of restful seclusion and well-appointed comfort, and that this was its atmosphere in olden days is plainly written in all one reads of the domestic life there.

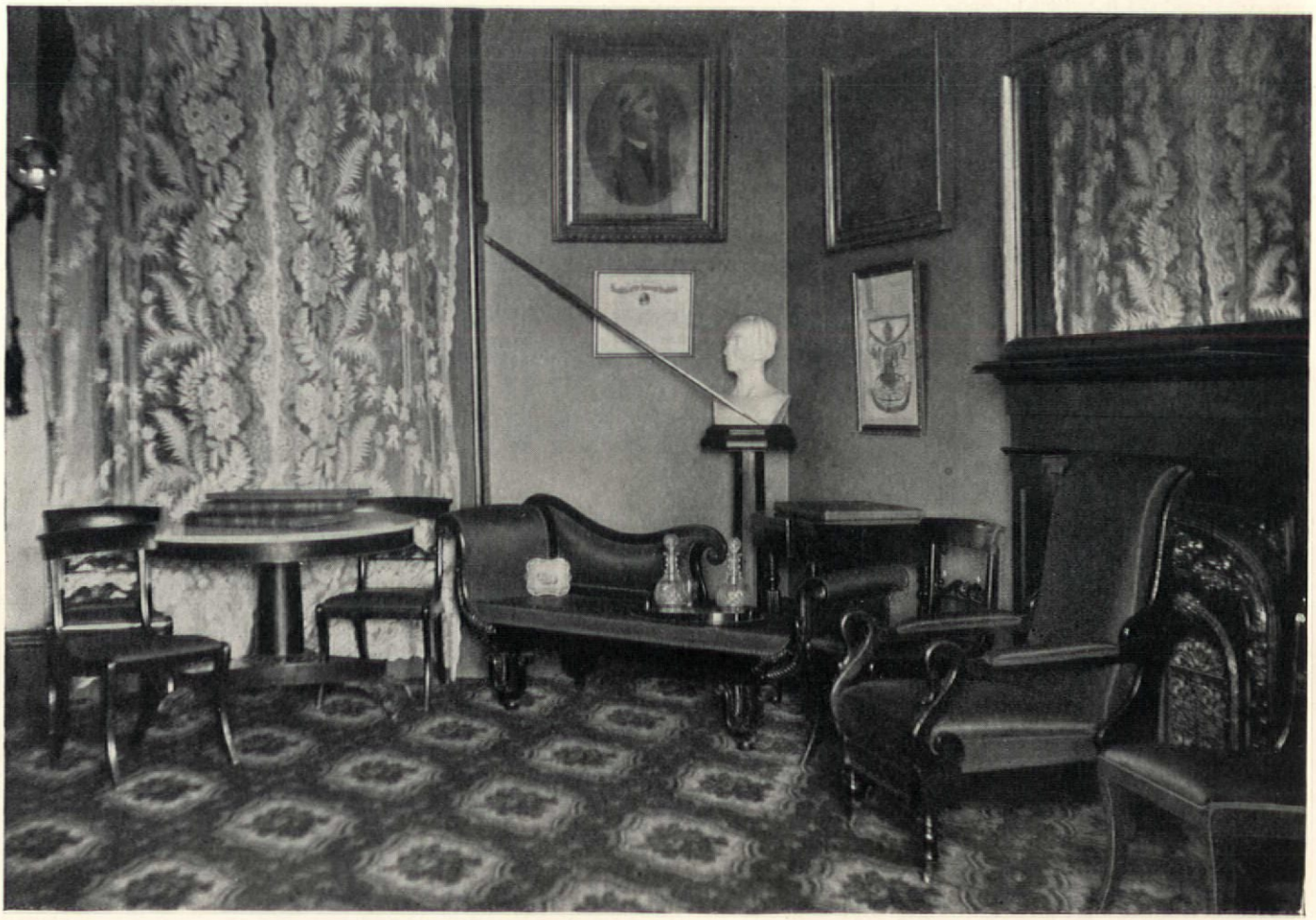
The front door with its Doric columns and semi-circular transom of white glass opens into a square hall which has been greatly modified by the present owners.

The arrangement of the house is not an unusual one in houses of that period, and is quite convenient and attractive. To the left of the front door is a small room used by Mr. Clay as an office; this room in rebuilding was very carefully modeled after the original. On the right is the stairway which is entirely modern, the old stairway being a narrow, awkward affair, intersecting doors and windows as it wound close to the front wall of the hallway. Directly opposite the front entrance are doors leading into the drawing-room and dining-room; these apartments open by French windows into the conservatory.

In the north wing, through which runs a narrow hall, are the library, billiard-room and sleeping apartments. The south wing is entirely devoted to domestic uses. Throughout the woodwork is of beautifully finished ash.

In the dining-room are found many interesting pieces of furniture; two serving tables, one of which shows in the photograph, were brought over the Alleghany Mountains one hundred and fifty years ago by the McDowell ancestors. The heavy claw feet show an Empire feeling in the winged effect and applied brass; the dining-table is equally interesting and is also an heirloom.

Over the safe in this room hangs the portrait (painted by Jouett) of James B. Clay, the hero of Buena Vista, and beneath it the sword he used. The



THE LIVING-ROOM



THE LIBRARY—AN OCTAGONAL ROOM, PANELED IN ASH CUT ON THE ESTATE

Sheffield plate and silver at "Ashland," are charming examples of the best art.

Beyond the drawing-room—in the north wing—is the library, which is a small octagonal room, paneled with ash cut from the estate. The book-cases built in the wall are finished at the top by deep lunette embrasures, in one of which is a bust of Henry Clay. The high vaulted ceiling gives dignity and proportion to this room which might otherwise be insignificant. The table and chair—which is done in buffed leather—are heirlooms of those early days; the inkstand on the small desk is the one Mr. Clay used.

Much of the furniture which belonged to "Ashland" is now in the possession of Mrs. John M. Clay, who lives on an adjoining estate. The charming old four-post bed with a tester, done so simply in a thin figured silk, is the one Henry Clay slept in at "Ashland." The group of furniture, wearing still the black haircloth covering it wore in those early days, is strong and symmetrical—the swan arm-chair being particularly fine.

This sofa recalls one in the famous portrait of Madame Récamier by David, which hangs in the Louvre; some of its lines are distinctly those of the *chaise longue*, though its counterpart almost, appears in Lockwood's "Colonial Furniture in America" as an "Empire sofa." The bust of Mr. Clay is by his famous sculptor friend, Joel T. Hart.

In the hall over the drawing-room door is a portrait of Henry Clay done when he was forty-three years old. This portrait is also the work of the Kentucky artist, Matthew H. Jouett; latterly these portraits by Jouett are much appreciated; this one, being a particularly pleasing likeness, has been often photographed.

The view from "Ashland"—commanding as it does a wide sweep of undulating blue-grass meadows and surrounded as it is by splendid forest trees—is one of great beauty.

The pathway of tan-bark, where Mr. Clay's biographers love to picture him walking with bowed head deeply engrossed in affairs of state, is left intact. It wanders off to the left of the house, an enticing avenue with the periwinkle growing saucily over the edges, and the sun peeping through the pines and cedars, with here and there a redbud or flowering dogwood.

The garden and dairy which were Mrs. Clay's especial care, ranked in those days among the best,



THE DINING-ROOM



THE HALL

in a land too, where such a high standard exists in these matters.

Near the south wing of the house is the kitchen garden, where the daffodils and snowdrops, which tentatively thrust out their early blossoms to greet the first warm day of spring, are those planted by Mrs. Clay's own hands.

Now, as nearly a century ago, "Ashland" receives many distinguished visitors who are welcomed with a simplicity and elegance for which it is as conspicuous now, as it was then. Lafayette, with whom Mr. Clay maintained an unbroken correspondence for many years, was once a guest there. Daniel Webster, Captain Marryat, Harriet Martineau, His Excellency Baron de Marechal, at one time Austrian Minister at Washington, and many others were numbered among its honored guests.



HENRY CLAY'S BEDSTEAD

One fancies, even though it be only a fancy perhaps, that there still lingers in these historic environs an influence of the extraordinary magnetism of its founder. The personality of the man who built and made "Ashland" famous is of no little interest. That the genius of success is still the genius of labor, is an observation that is always apparent in reading the lives of great men.

Born in 1777 in a place in Hanover County, Virginia, called the "Slashes"—one of seven children—Henry Clay's early life was not one of luxury. His widowed mother was a hard working woman whose high courage and energy colored his whole life.

Carl Schurz writes of Mr. Clay: "Few public characters in American history have been the subject of more heated controversy. There was no measure of detraction and obloquy to which during his lifetime his opponents would not resort, and there seemed to be no limit to the admiration and attachment of his friends. The animosities against him have naturally long ago disappeared, but even now we may hear old men, who knew him in the days of his strength, speak of him with an enthusiasm and affection so warm and fresh as to convince us that the recollection of having followed his leadership is among the dearest treasures of their memory. The remarkable fascination he exercised seemed to have reached even beyond his living existence."

In 1828, when Mr. Clay was defeated for the Presidency, Horace Greeley wrote of him: "Men shed tears at his defeat and women went to bed sick from pure sympathy with his disappointment."

Mr. Clay then retired to private life, and of his journey from Washington to "Ashland" he wrote: "My progress has been marked by every token of attachment and heartfelt demonstrations. I never experienced more testimonies of respect and confidence, nor more enthusiasm—dinners, suppers, balls, etc. I have had literally a free passage—taverns, stages, toll gates have been literally thrown open to me."

It has been said that in the last thirty years of his life Henry Clay could not travel, but only make progresses.

When he left his home the public seized him and bore him along over the land, the committee of one State passing him along to another, and the cheers of one town dying away as those of the next caught his ear.

The Planting and Care of Roses

By JOHN W. HALL

THE gardener who has at command only limited space on which to grow roses is at once concerned as to how to get the best results in quantity and quality of blooms.

It is of primary importance that the ground where rose bushes are to be set should be well prepared, spaded and carefully pulverized to a depth of from twelve to twenty inches, and mixed with well-rotted compost, to which has been added, while in the heap, a small quantity of air-slacked lime. Roses require a rich soil and if the ground is not naturally fertile, the quality lacking must be supplied.

Rose bushes should not be set where the ground is low or the drainage bad, but if this cannot be avoided place a layer of broken brick, cinders or similar material at the bottom of the bed to act as a sub-drain.

Having the ground in good condition set the rose bushes just as near as possible to the way they stood in the nursery; i.e., spread out the roots naturally and put the bush in the ground a depth sufficient to bring a dark line which will be shown on the stem, even with the surface. Fill in around the plant with fine soil, mixed with sand if convenient, and press it down firmly with the hand or foot; keep well watered, and shade if the weather is warm or sunny. Budded and grafted bushes should be set so that the junction of stock and graft is two inches below the surface of the soil. Let the habit of growth of the rose determine the distance at which they are set. A distance of three feet is not too much for strong growers.

Equally important with the preparation of the soil and the planting of the bushes is the care and cultivation of them. At the time of planting all roses should be cut back. If the bushes are already established they should be pruned during the first spring month. Cut out weak and decayed parts and such growth as crowds the plant and prevents light and air from having free access.

A safe rule is to prune growing, delicate plants severely, and for strong plants shorten the branches but little, but thin them out well. Prune for shapeliness of plant and promotion of bloom buds. To cause hybrid perpetuals to bloom twice in summer, give them a second pruning after the first bloom in June.

Stir the soil about the roots of the roses frequently, and do not plant annuals among them. To do their best, the plants should have all the nourishment the soil can furnish. Avoid an excessive blooming during the first year of the plant; rather let them take strength into the root and stem for the second season when results will be much more satisfactory. Vigilance is the price of healthy plants and fine blooms. In the autumn mulch heavily with manure and in the winter provide some protection by wrapping or covering; evergreen boughs make a good covering, and may be stacked about tall bushes which is better than bending them. During the summer make an application of a light straw manure. This will prevent the soil from drying out too rapidly, and at the same time the rains will wash its nutriment to the roots of the plants.

By liberal fertilization and thorough cultivation the plants may be kept healthy and in good growing condition. Such roses are not likely to be attacked by insects, or if attacked not easily injured. If insects appear apply the proper remedies promptly and vigorously and keep the ground stirred about the bushes. As a rule a strong stream of water from a hose applied once a day will keep the roses free from insects. But if this is not effective, insecticides must be resorted to.

The rose bug is at times very troublesome as well as destructive to the buds. It can be effectively disposed of by a kerosene emulsion made and applied as follows: Shave up one fourth pound of hard laundry soap and dissolve in two quarts of boiling water; add one pint of kerosene oil and stir briskly for four or five minutes, until thoroughly mixed. Dilute to twice its bulk with water and sprinkle it on the bushes with a spraying syringe or a whisk broom. Repeat as often as required to keep the plants clear of the bugs.

About the time the leaves are fairly well developed, there usually appears the rose caterpillar. It glues the leaves together to form a shelter and its presence cannot be mistaken. The only effective remedy is to go over the bushes and remove and destroy the leaves inhabited, thereby destroying the pests.

Saw-fly larva, and other insects appear at a later season than do caterpillars, unless prevented by an occasional spraying. If they should, however, make their appearance destroy and dispose of them by sprinkling the plants lavishly with powdered white hellebore. It is well to moisten the bushes before applying the hellebore as the moisture will cause it to stick to the foliage.

Mildew on the plants is best cured by an application of sulphur or soot. As with the application of hellebore, the bushes should be first sprinkled.

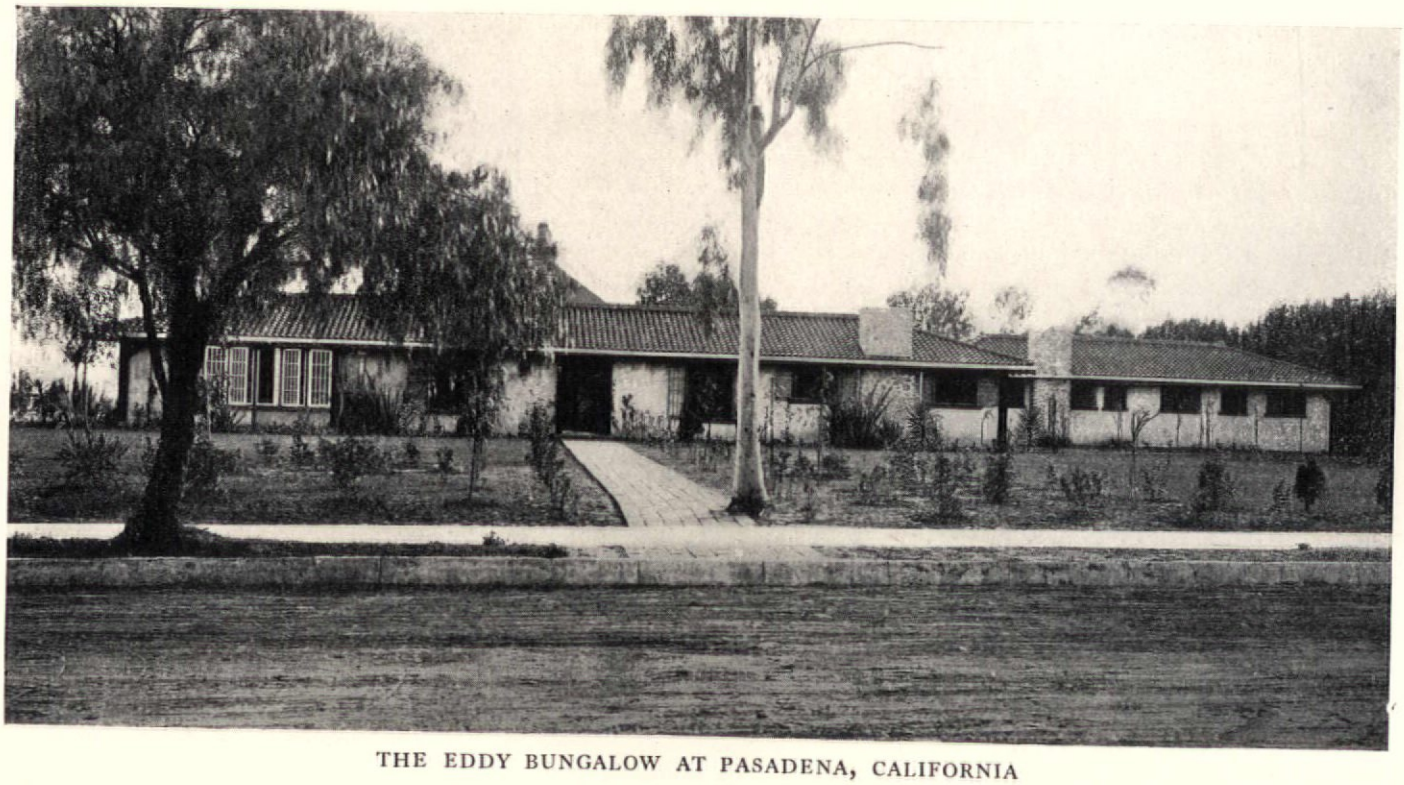
The observance of these suggestions will in practically every instance insure healthy plants and blooms of the greatest perfection.

Furnishing and Decorating Houses of Moderate Cost

By KATE GREENLEAF LOCKE

As the typical American is the man of moderate means so the typical American home is the one which strikes the happy mean between that which is artificially gorgeous and showy and the one in which the limitations of embarrassed circumstances prevent an attempt at decorative effects or any distinct line of furnishing. The home which is designed for the enjoyment of living, which is created to minister to the individual tastes of its occupants, is the one which is to be described in this article; fortunately this class of building is growing in popularity and spreading far afield in its exemplifications. Its ofttimes quaint simplicity and undoubted artistic completeness attracts the rich man who is tired of living for show, and he builds a house of modest pretensions simply because it appeals to his artistic instincts and because of its "home" suggestion. On the other hand, there are also recruits from the poorer classes as very few men or women are, in these prosperous days, too poor to cherish ideals in the matter of home-building and furnishing. Thus it is that the house of this class (that is the house of moderate cost) has come to represent the typical dwelling of the majority of the American people.

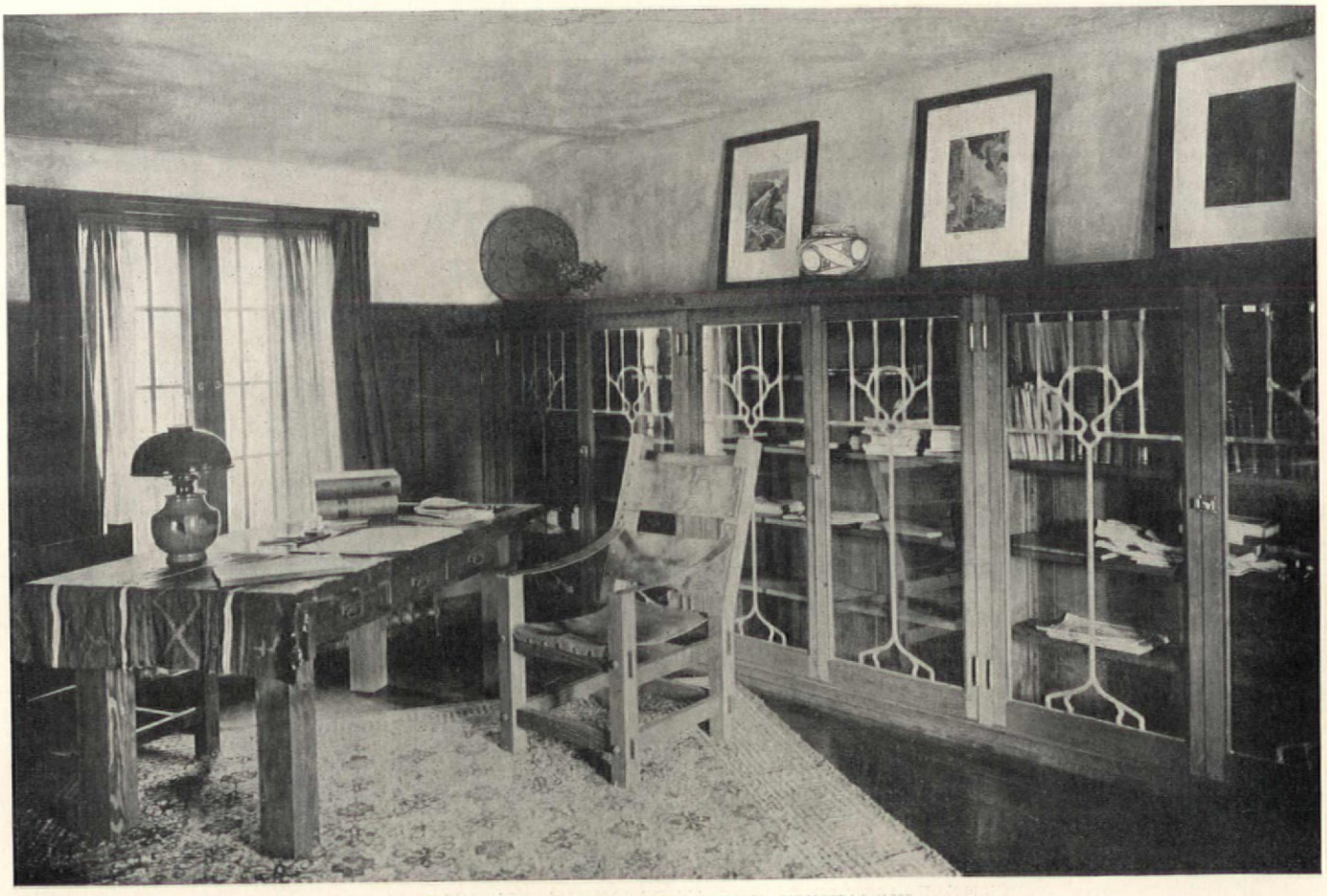
Out of this concrete desire among people of culture to express themselves artistically in building, has sprung some distinct types of architecture and with the architect a style of furnishing which befits it. When we would classify the types of furnishing among those which are purely American we begin with the Colonial. Formed of a selection from the English, French and Flemish furniture of the period when the European colonists settled and became communities in this country, it represented the taste of those communities rather than of individuals. So well was the selection made that we have never improved upon it, and to-day the "Colonial" stands for the best and most refined taste in furnishing and decorating a house as well as in its architectural construction. Colonial architecture, as well as Colonial furniture, has been so thoroughly exploited since we have returned (after a lapse of threescore years) to a sincere appreciation of it, that it would be superfluous to describe it here and yet it would be impossible to enumerate the types of houses and furnishing which have grown out of the needs and tastes of America without alluding to it. There are two styles of Colonial houses in the United States—the Northern



THE EDDY BUNGALOW AT PASADENA, CALIFORNIA

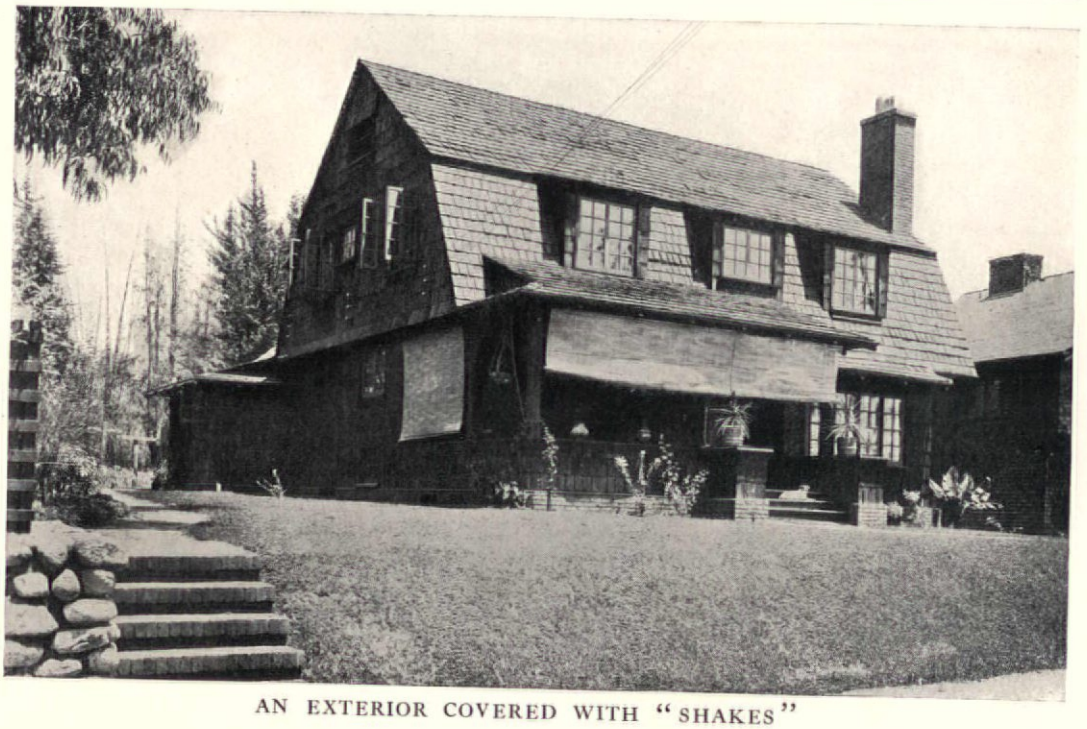


THE LIVING-ROOM OF THE EDDY BUNGALOW—DINING-ROOM AT END CAN BE SEPARATED BY CURTAINS



THE LIBRARY IN THE EDDY BUNGALOW

and Southern; they differ simply through the fact that the South in Colonial days was more generally settled by a wealthy class of English and French people than was New England and that they were, aside from the consideration of means, less frugal in their style of living. Hence, in the furniture as in the houses, there is less that is prim and Puritanic, more that is French and fanciful. The markets on which we draw for the richest and most elaborate Colonial furniture today are in Charleston, Natchez and New Orleans; the ones which furnish us with the purest and most exquisite of the simpler Chippendale, Sheraton and Heppelwhite pieces are in New England. The Colonial house in the South spreads over more ground than it does in the North. As has been said of this type of house, "it may upon occasion be made to spread its wings and porticos over much ground, but it never rambles, and it should always show a front elevation of imposing height; a squat Colonial house is as monstrous as a three-storied bungalow." Also the grace and dignity of classic simplicity should invest it, it should be cheerful and spacious, its front entrance offering welcome to a spacious hall and its porches, porticos and balconies removing effectually every touch of stiffness from an outline singularly pure and unworried with trifling details. Again, it has been said that New England offers in her typical architecture an analogy to the Puritan maiden of early days who did not wear frills upon her frock nor carry her heart upon her sleeve.



AN EXTERIOR COVERED WITH "SHAKES"

In the wall-papers which are fit for use in a Colonial house there is sufficient variety to render it an interesting matter to select that which best carries out the idea of the room itself.

Stripes are always appropriate, as are large, flowered designs. Tiny Dresden sprigs of flowers and bunches of buds are particularly effective in Colonial bedrooms where Sheraton furniture is used, while with the four-post bedstead and heavy Chippendale chairs, sprawling flowers and glazed chintzes are fascinating. A Colonial hall may be arched and pillared, or



THE DINING-ROOM IN THE EDDY BUNGALOW

it may be merely a wide passageway through the house, in either case it is a most important feature of a Colonial house and must in all instances show a fine stairway.

The characteristic points which mark a Colonial stairway are: the broad and easy "treads," these may be painted white and carpeted or of polished mahogany—the mahogany hand-rail with white spindles; the "goose-neck" turn of the baluster; the graceful spiral at the foot, replacing the heavy "newel" of the English stairway. In many of the oldest and handsomest houses in America spiral stairways are to be seen and for airy grace and perfection of finish it would be hard to find an analogy in the building of our modern houses.



AN ATTRACTIVE COTTAGE STAIRWAY

The Colonial house which is properly furnished and decorated must in resultant effect be cool, clean and airy. In tone and quality it may be exquisitely dainty and if so desired, enormously expensive, but it must be an expensive simplicity. How very costly such simplicity may be is known only to the collector of antique mahogany.

Therefore we may safely say that the Colonial house while purely a product of American taste should not be classed as the characteristic style which predominates, and this is simply because it does not easily fall within the reach of all classes. There is, however, a style of building and furnishing which fits snugly into the small purse and yet permits a scope artistically, and this is the "bungalow," so called, which has recently appeared amongst us. That it has come to stay is proved by the fact that where ten years ago one bungalow stood alone an object of curiosity and a subject of jests and much derision, hundreds, nay thousands of houses which are slight variations on this original theme, are now to be seen.



A COTTAGE DINING-ROOM WITH SOME COLONIAL FURNITURE

This bungalow was built in Pasadena, California, and cost eight

hundred dollars. The bungalow which is illustrated in this article stands also in Pasadena and is said to have cost fifteen thousand dollars. As it is finished inside with costly woods, and as it is as spacious within as many an imposing mansion which has cost fifty thousand dollars, this may well be believed; on the other hand, that first little bungalow with all its modesty and lack of pretension set the fashion which has been so widely followed. True, its foundations were but redwood mudsills laid on the surface of the ground, its walls were of perpendicular boards, and its roof laid with "shakes." There was no plaster in the building, the paper being hung on muslin which was carefully stretched and tacked on the walls and ceilings. There were no open fireplaces, but a hot-air furnace in the cellar kept the entire house comfortable. Its windows and doors were quaint and nothing was lacking in artistic beauty or in one single comfort and convenience of living. Thus it will be seen that this style of architecture covers easily a wider field than any other. In the matter of furnishing, a bungalow permits more license than any other kind of house—it calls for nothing arbitrarily.

You may put everything into it in the way of rich and luxurious furnishings or you may leave nearly everything out, and if you go to either of these extremes with taste and discrimination your house remains unspoiled and still suggestive of all things artistic.

It is my belief that this adaptiveness accounts largely for its popularity. A bungalow which holds Oriental rugs, chairs richly covered with glowing brocades, whose walls are hung with priceless Chinese and Japanese embroideries, and which is filled with teak-wood, ebony or mahogany furniture may be made to appear appropriately furnished, and one which has grass mats on the floor, rustic furniture, Navajo blankets in its doorways and cheese-cloth at the windows may be made delightfully attractive.

It would be difficult to devise a scheme for putting fifteen thousand dollars to better use than in the building of the house shown in the illustration and it is a beautiful exposition of a style of architecture and finishing which though it has come to us but recently has already fitted itself into our necessities and tastes. It appeals to a wide circle and several classes because when it is furnished luxuriously and used conventionally there is yet in its atmosphere a delightful flavor of Bohemianism and the liberty and originality that camp life and studio life permits, and yet when it is furnished with extreme simplicity it may (if sufficiently artistic in its treatment) outrank the most expensive conventional house.

The house which is built of "shakes," the elongated shingles of the West, is another outgrowth of the artistic and practical needs of California life. The effect of these long, overlapping shingles on the roof and the side walls of a house is not unlike the "thatch" of an English cottage or the palm houses of tropical countries.

It is picturesque in the extreme, and this style of cottage is also setting the fashion. For summer homes at the seashore or in the mountains these two styles are being followed and adopted throughout the United States.

As the illustrations of these two latter types of houses show, plain walls are preferred to those hung with figured papers—and when these walls have a sand-finish and are calcimined in dull tones of strong colors they are most effective. Pale, elusive tints are always to be avoided in the bungalow or rustic cottage, and wainscoting and heavily beamed ceilings are appropriate. The bedchambers are sometimes papered with flowered effects but the woodwork should always remain unpainted and looks best when stained.



THE EDDY BUNGALOW AT PASADENA, CALIFORNIA, FROM THE NORTHEAST

American Country Clubs

II. SOME COUNTRY CLUBS ABOUT BOSTON

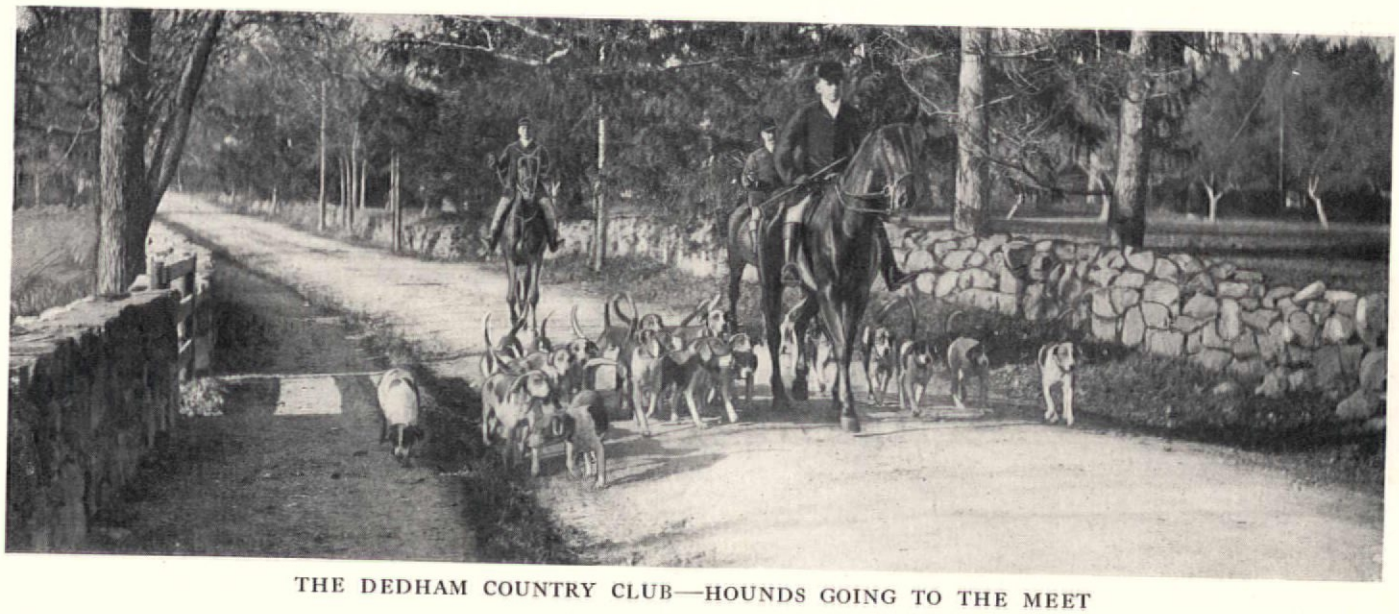
By LIVINGSTON WRIGHT

OUT at Brookline, over toward the Dedham line, but within six miles of the State House and Beacon Hill, in a location to be reached by drives over as fine boulevards and highways as are to be found anywhere in the world, the Brookline Country Club was established in 1882. The innovation was largely due to the determination of Mr. J. Murray Forbes, a gentleman widely known for his interest in riding and driving, to create a permanent headquarters for the Boston residents who were able and disposed to back high-class out-of-doors recreation, especially those amusements in which the horse was a feature. The estate originally taken has been enlarged, until now over one hundred acres of picturesque and attractive field, woodland and dale belong to the Country Club. The old mansion that became the club house has been repeatedly altered and added to until the present convenient and tasteful structure stands as practically ideal for the purpose for which it is used. Prior to the inception of the Country Club, its elder rival, the Myopia Hunt, used to hold steeplechase meets on the grounds which are now a part of the former's property. The club house stands in a picturesque location and from its veranda the guests may look off over the broad lawns to the race course and the sporting field. The track is a half mile and in the center is a splendid polo field. The essential arrangements and facilities for driving exhibitions, coaching meets and parades, polo, pony racing, steeplechases, drag hounds and the horsey sports generally have been added to by the laying out of golf links, and the making of tennis courts.

There is a shooting box where experts at trap shooting are wont to test their skill; a toboggan slide has furnished its peculiar winter delights and in the club house, aside from the rooms and conveniences for members who may wish to stop at the place for a somewhat extended length of time, there are dining-rooms, a ballroom, and in brief, all the facilities for recreation and comfort. Besides, the constant use of the club house and grounds for members who drive over for a brief rest and a luncheon, or the private parties that are given, keep the Country Club gay and well filled. The members, of whom there are now some eight hundred, arrange early each autumn a week's carnival of sport. The occasion is a great event of society, and lovers of horsemanship are over in force from New York and Philadelphia. During this festal celebration the four or five days of races, exhibitions and parades bring out thousands of spectators. The coaching parade, the exhibition of fine carriage horses and



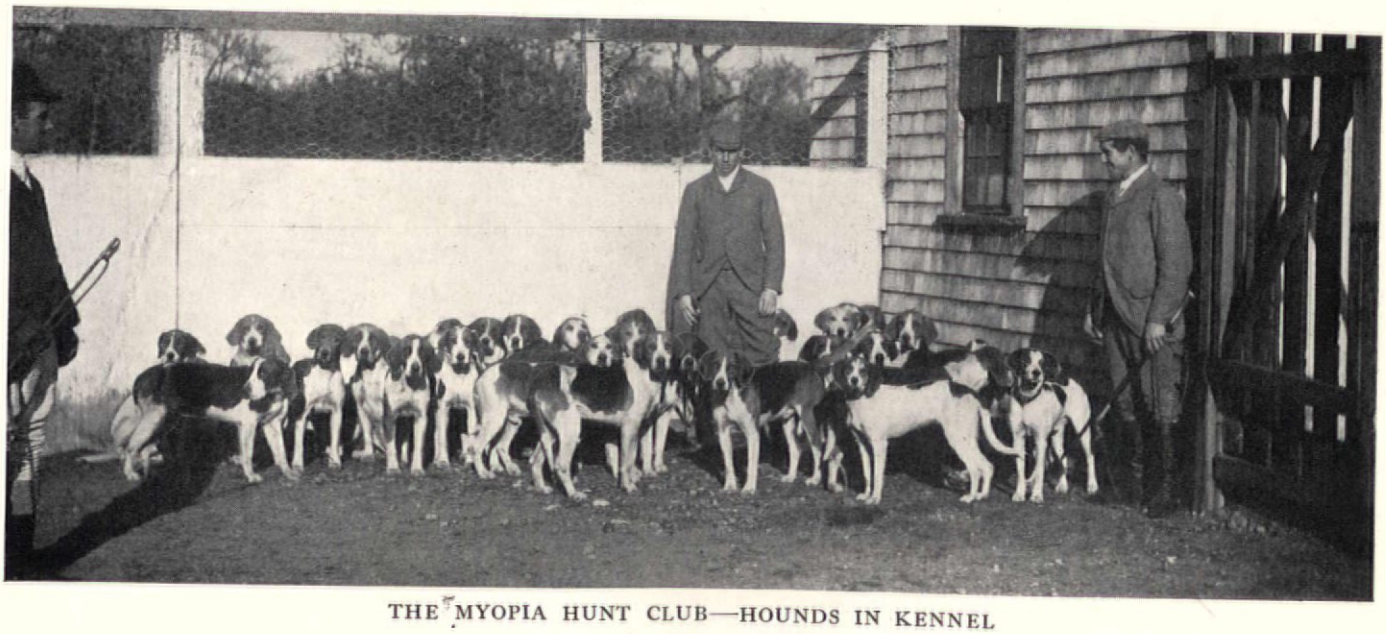
THE BROOKLINE COUNTRY CLUB—ONE OF THE FIRST COUNTRY CLUBS IN THE UNITED STATES



THE DEDHAM COUNTRY CLUB—HOUNDS GOING TO THE MEET



THE MYOPIA HUNT CLUB—HOUNDS AFIELD



THE MYOPIA HUNT CLUB—HOUNDS IN KENNEL

skilled driving, the steeplechase, pony racing and polo, fill the programme with interesting events. This kind of enterprise has spread the fame of the Brookline Country Club. Winter's approach does not witness any decline in the gaiety and popularity of the club house. Sleighing parties frequent it, and the Country Club's informal dances have their especial devotees.

The tremendous development of the North Shore as a place of residence, particularly summer headquarters for society people, has caused genuine enthusiasm among real estate speculators. The jagged and picturesque shore-line that skirts the coast north of Boston has attracted during the past few years throngs of fashionable settlers and as a monument to country life amid this combination of beauty and wealth, we find at Hamilton the famed Myopia Hunt Club, noted for dignity of years, as well as aristocracy of membership.

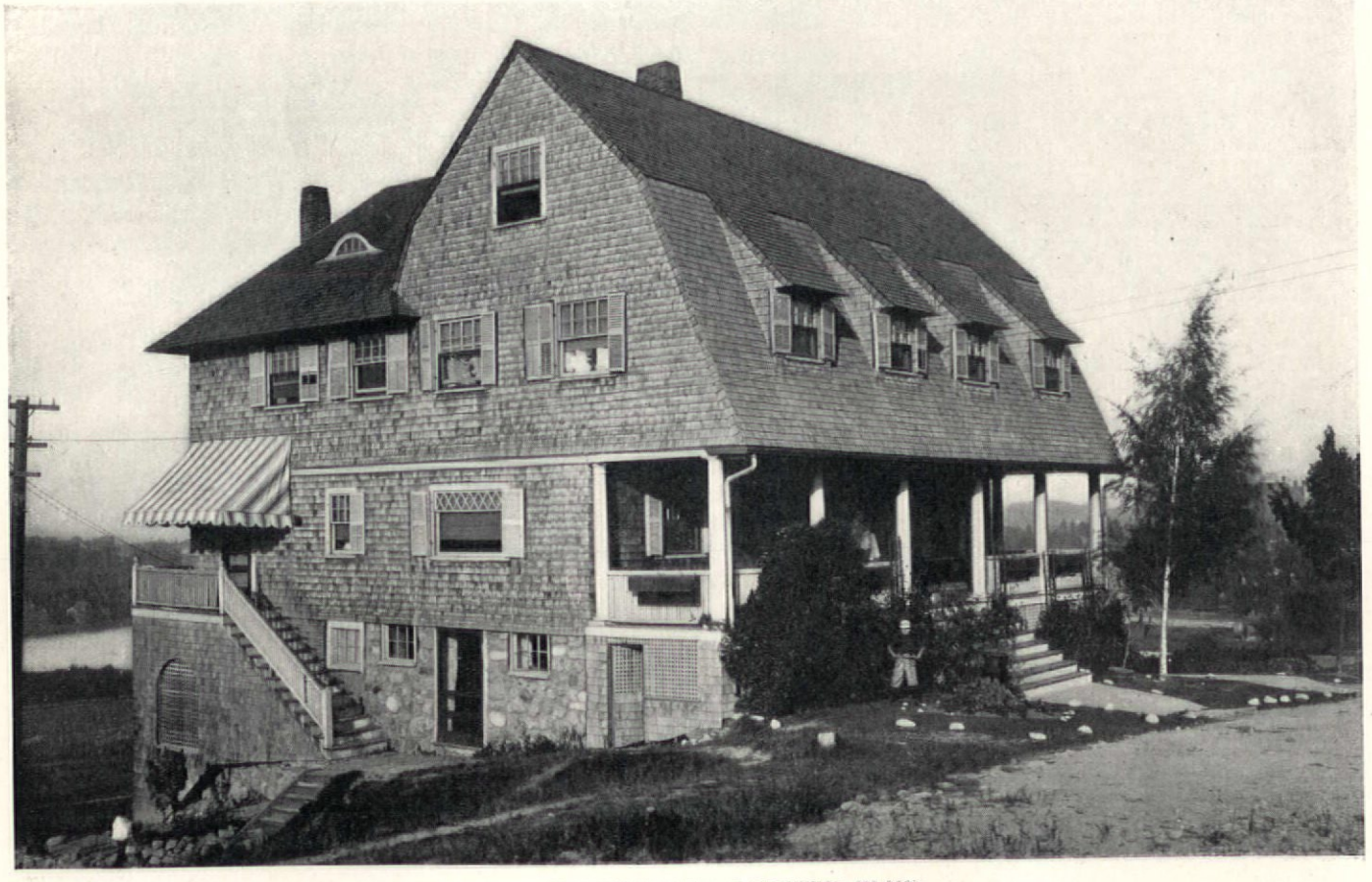
At Manchester-by-the-Sea is located the Essex County Club. Each institution has its generous estate and its spacious club house. Many of the members make their summer residence at the club headquarters and thus derive the full benefit of its advantages.

South of Boston, out Dedham way, are the noted Norfolk Hunt Club, the Dedham Country Club and the Dedham Polo Club. In fact, suburban to Boston, turn where you will you find important hunt or country clubs. In Watertown is the Bay State Driving Club, occupying a $90,000 mansion house on School Street, possessing a fine estate and a membership of seven hundred and fifty. One of the newest of such organizations, it is already one of the most popular. Westward toward Worcester is the Worcester County Club. Swinging into the northeast, we find the Middlesex Hunt Club, which gives successful horse shows and carnivals each year on the Middlesex meadows near Lincoln.

One of the newest, the Commonwealth Country Club, is located at Chestnut Hill and overlooks a beautiful view of the Brookline "Reservoir" region.

While the Myopia has been the pioneer in Boston Country Club life and has sought to most influentially and enthusiastically follow out the edict conveyed in its name, it must be confessed that Bostonians have actually to do most of their cross countrying in quest of the anise-seed-bag rather than that of the strategic fox. This same is true with reference to other noted hunt clubs of this country.

As many of the members are busy men, it means much for the Boston business man to be able to remain at his office until two o'clock and yet get his afternoon of cross-country riding. It is a matter of pride to the Bostonian that the first Country Club of America was established there.



THE COMMONWEALTH COUNTRY CLUB

The Small House Which is Good

I. A New Colonial House in Salem—A. C. Richardson, *Architect*

II. A Cottage in a New Jersey Village—Geo. T. Pearson, *Architect*

A New Colonial House in Salem

THE accompanying illustrations, etc., show a house recently erected at Salem, Mass., the ancient Puritanical city so well known the world over for its past history and especially for its many fine examples of Colonial architecture.

Probably no city in the country has better representative types of the Colonial period than the city in which Hawthorne was born. For its refinement of mouldings, delicacy of detail, proportions, etc., it stands distinctively apart.

Thoroughly appreciating the beauty of the old and realizing that any new work should conform to the spirit of the past and be harmonious with the surroundings, the architect has followed throughout, both outside and inside the detail, proportions, etc., abounding in the city.

The house is fortunate in being placed on a large and beautifully located lot, overlooking the harbor from which many a ship and bark has sailed in times past to the remote corners of the earth bringing back cargoes, the value of which made possible the erection of the many fine mansions.

It is set back about one hundred and seventy-five feet from the street named in honor of General Lafayette after his visit and entertainment at the home of one of the old Salem families.

The exterior is of wood and the walls are clapboarded excepting the front, the central portion of which is of plain matched sheathing and on each side there is rusticated sheathing with a sinkage, not beveled, but at right angles.

The columns are square instead of round and the balustrades are of an exceptionally interesting design; the roof balustrade has the old time blind or fan ornament in the center.

The front entrance is enriched by the sidelights of leaded glass painted white, as is the entire house; the pilaster caps have been carefully modeled after an old example, having a partially opened rosebud in place of the common rosette, etc.

Entrance to the house is through a vestibule (at each side of which are coat closets) into the living-room, off of which opens the library with its book-cases, seat and fireplace; between living and dining-room there is a sun and flower bay, a large built-in elliptical settle opposite a fireplace of red brick with wide white mortar joints; a wooden grille fills in space between the columns at ends of settle.

A side entrance leads to hall and back stairs, cellar stairs are most accessible both from kitchen and main hall; both butler's and kitchen pantry are conveniently located between kitchen and dining-room, and the latter is provided with a buffet with glazed doors, shelves, drawers, etc.

The main staircase goes to a landing from which entrance is obtained to the loggia; the second floor has five chambers all of which have ample and roomy closets. Owners' bath has bay for sun baths as an additional feature. A sewing-room fitted up with flap shelves, drawers, etc., is also provided for. The attic has space for four bedrooms.

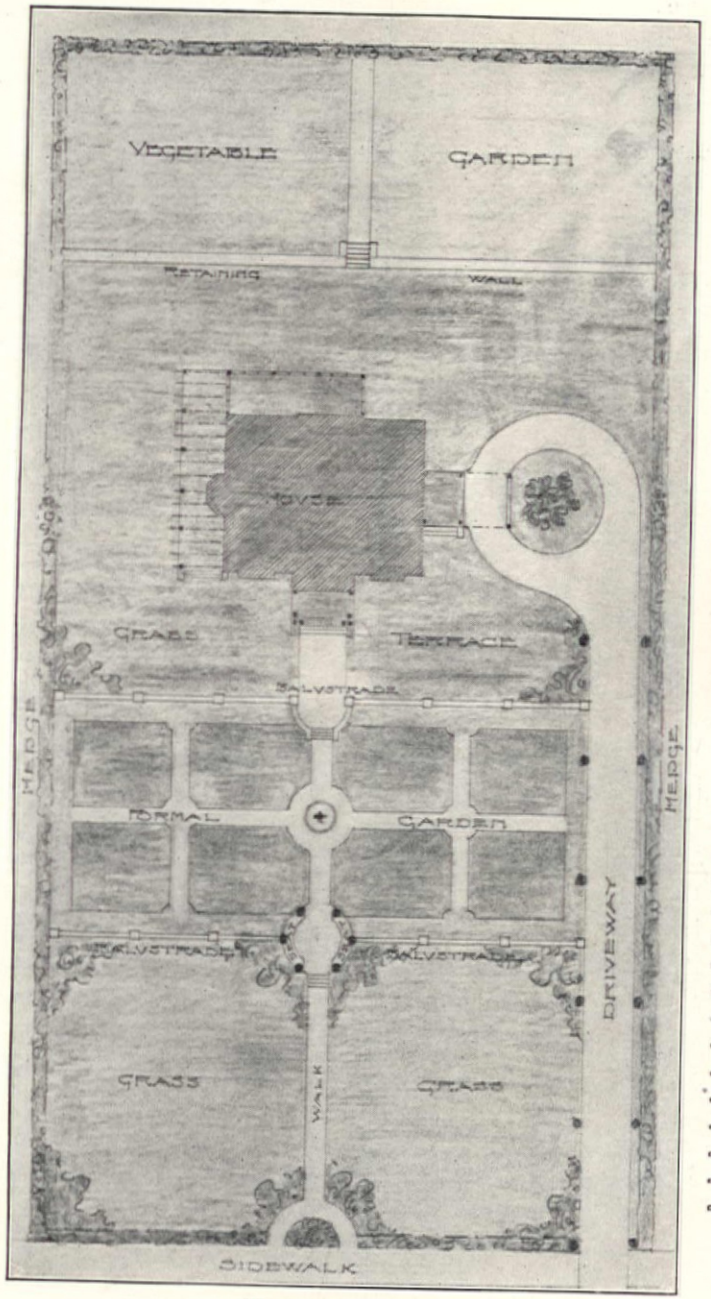
The interior, excepting the service portion, is finished entirely in white with mahogany doors and is simple but effective; the floors are of hardwood throughout. The landscape plan shows the scheme for beautifying the grounds about the house to the best advantage.

A Cottage in a New Jersey Village

THE result sought in the plan of this cottage—which has been built in a southern New Jersey village—was the arrangement, within the limits of a small rectangle, of an effect somewhat rambling, with attractive nooks, to utilize every square foot of space to advantage, and to give an interior of apparently greater scope than the size would indicate. To this end, vistas through the house are lengthened by placing windows and doors on axial lines so that the view is continuous to some point of interest from the main rooms.

The walls are of plain and header bricks first story, with second story of frame, white pebble-dashed between timbering, the roof of shingles, and a cellar is under the entire house.

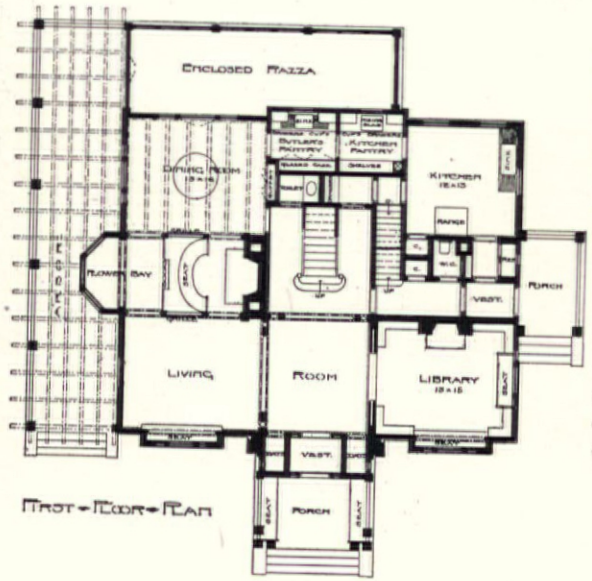
The third story has two bedrooms, and trunk closets. Main hall has chestnut wood finish, in silver gray stain, and the remaining rooms painted wood finish. Simple and appropriate detail marks the designs of mantels, stairway, arch to hall alcove and china closets. The floors throughout are of narrow boards, oil finished; the construction of all portions substantial, and the utilities of the house such as plumbing, heating and cooking appliances all of the best class. When built the cost was $5,700, but under existing conditions of labor, etc., would represent a value of about $6,500 complete in a suburb not dominated by city prices.

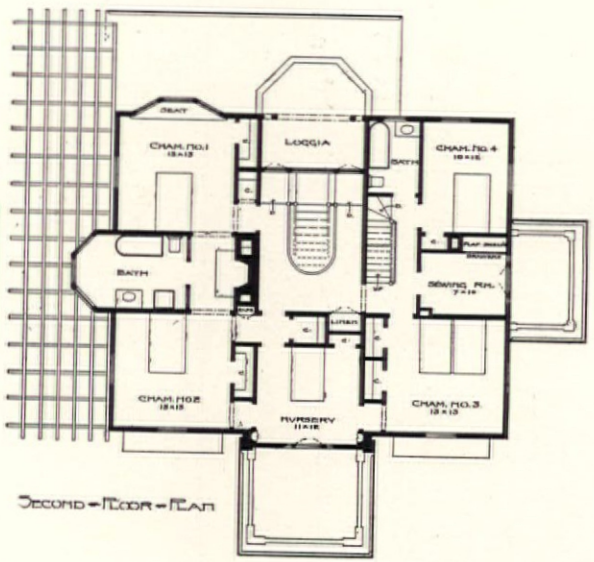


Plan of House Lot

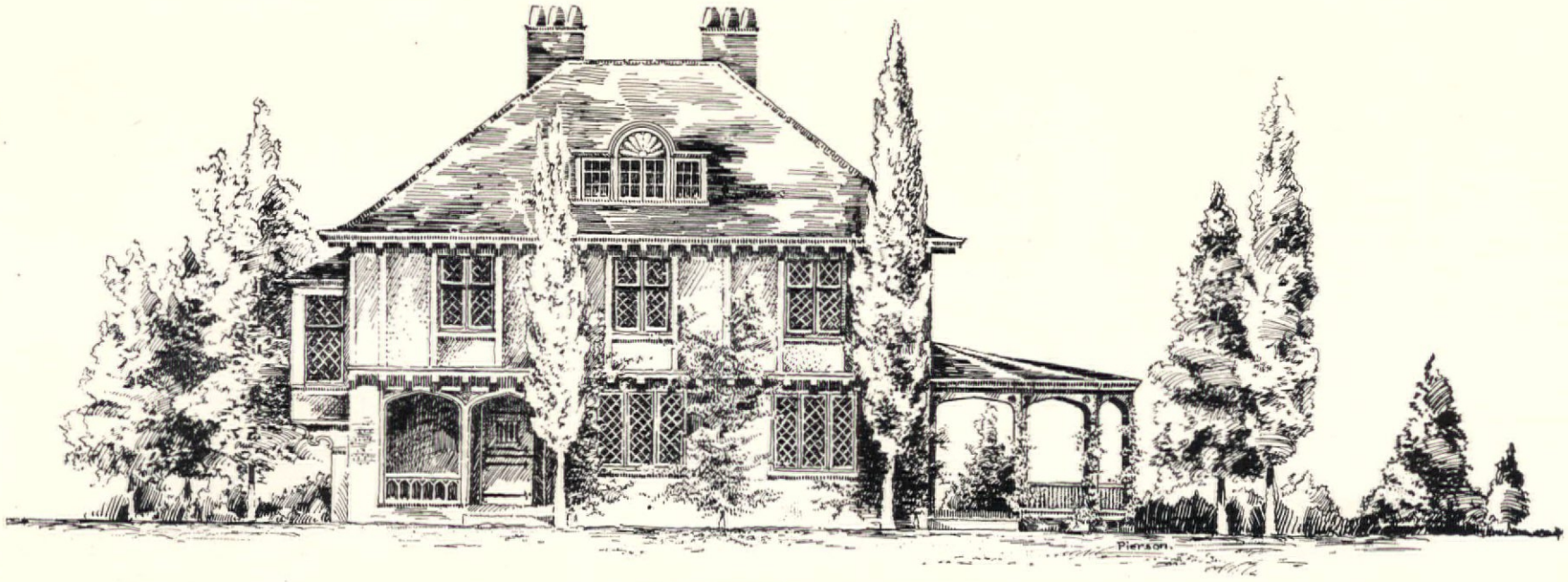


THE HOUSE

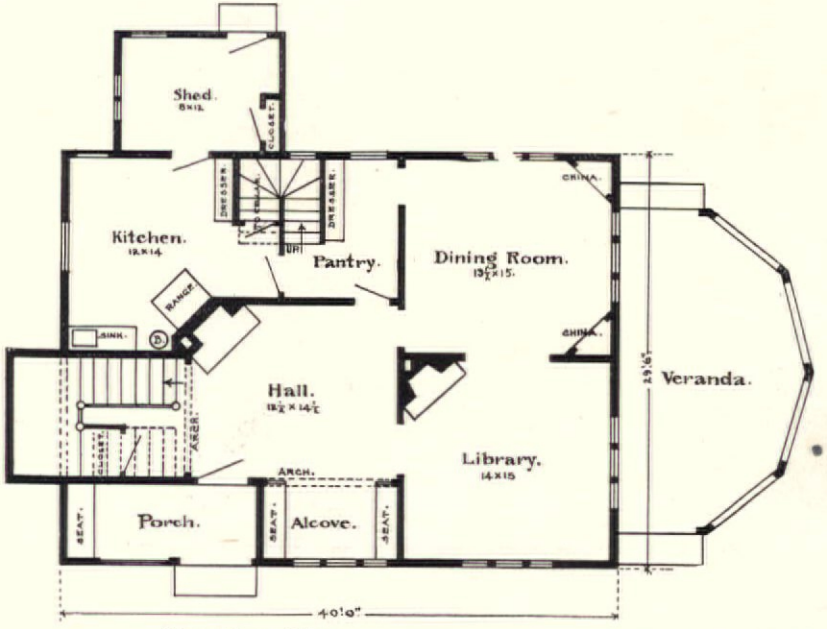




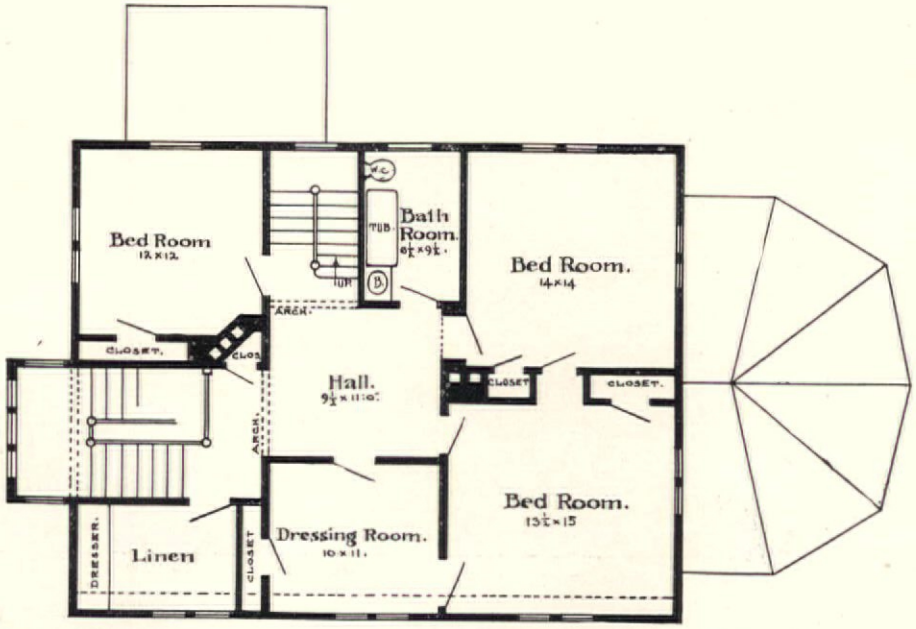
A NEW COLONIAL HOUSE IN OLD SALEM, MASSACHUSETTS



A FRONT VIEW OF THE COTTAGE



First Floor Plan



A COTTAGE IN A NEW JERSEY VILLAGE

Second Floor Plan



THE DOORWAY OF "WESTOVER," ON THE JAMES RIVER

Quaint Houses of the South

"WESTOVER"

An Historic Virginia Mansion

By DAY ALLEN WILLEY

WHEN we think of Virginia we associate this State with the many homes of Colonial days which fortunately are still preserved to such an extent that the architecture of the houses and to a certain degree the original arrangement of the gardens and lawns surrounding, can be studied. Of the interesting manor-houses, however, "Westover" house is perhaps the most interesting because it is not only so well preserved to-day but because of its great historic interest and the fact that it was owned by a man who not only had the wealth but the ability to make it a center of culture.

Upon the shores of the James river still stand a number of mansions which were built in the eighteenth century. Among them all, however, "Westover" is conspicuous both for its size and design. A mere glance at the exterior of the house impresses the visitor with its generous proportions—generous for the times when it was built, as the bricks and so much of the material composing it were brought from the Old World. The main building, three stories in height, is surmounted by one of the familiar steep hipped roofs which is relieved by a row of dormer windows. This portion of the building seems modern in contrast with the lower portion with its picturesque entrance reached by a series of three-sided stone steps. The remarkably broad façade of red brick is especially noticeable as well as the excellent condition of the exterior of the main building. The same may be said, however, of the wings which are connected by colonnades with the house proper.



"WESTOVER" FROM THE NORTH

Stepping inside the main entrance, attention is first attracted to the spacious hallway which was elaborately carved and paneled by the builder even for the Colonial period when this form of decoration was so popular. The hall is about ten feet in width and is further adorned with very wide and ornamental cornices. At the left of the hall are the library and dining-room, each of which still contains the decorations of walls and ceiling with which they were originally ornamented. It may be said here that the Library at "Westover" originally contained the finest and largest private collection of books owned in America, at the time aggregating nearly four thousand volumes. Some of the furniture of the last century also remains in these rooms as well as excellent examples of Colonial chairs and tables in the parlor which is, of course, located opposite.

The elaborate stairway, reaching from the front hall to the upper portion of the house, is also worthy of mention. It can truly be called artistic in its design and finish. Divided into two sections these are joined at nearly right angles. While the staircase is of remarkable width, considering the period when it was constructed, its twisted balusters carved out of solid mahogany arouse the admiration of the visitor who appreciates the quality of its material and workmanship. The chambers above are finished and decorated with the same elegance and refinement which marks the interior of the lower rooms.

Possibly the most notable feature of the interior of the building is the mantel in the drawing-room. The owner secured this in Italy, paying an equivalent of twenty-five hundred dollars in American money for it, a very large

sum for the time when it was carved. The pediment and borders of the mantel are of very fine white marble, of exquisitely wrought design. The background of the mantel is of black veined marble, which forms a striking contrast to the white framework in which it is set.

A very conspicuous object on the grounds surrounding the building is the splendid oak which stands in front of the main entrance near enough to afford shade to the building, but the tulip poplars about the lawn are also Nature's contribution to the landscape which should not be omitted in such a description. Even when merely in leaf they are beautiful, but when in flower their beauty is almost indescribable. The extensive lawn in front of the house is of proportions in keeping with the size of the building itself. Fortunately, the estate has fallen into hands that have carefully preserved, as far as possible, its natural surroundings and the lawn is kept in as good condition as when it was the pride of its owner. Sloping down to the water's edge, it is protected from the encroachment of the river by massive walls of masonry which, although they were built over a century ago, are in such condition that they have needed little or no repair. The statuary with which the grounds were adorned was supported by strong capped buttresses some of which are still to be seen. The estate, however, passed through several wars, the Civil War being waged in this part of Virginia with great destruction to its property. On several occasions soldiers camped at "Westover" and the left corridor and wing were destroyed during the sixties. Fortunately, the balance of the buildings was left intact. But the history of "Westover" dates away back to the time when hostile Indians descended upon it in the seventeenth century and massacred no less than thirty-three of the white people who were upon the estate.



THE MAIN HALL

Running here and there beneath the even sod of the lawn are underground passages, all of them large enough to admit a man and some are lined with masonry. When and why these were built has been a subject for discussion among investigators, but a passage in the history of Virginia refers to places made for concealment from enemies. It is believed that some of these passages were built for a refuge

after the massacre referred to and that they date back to the early days of "Westover." The house grounds are entered through a pair of gates which are among the best examples of hammered iron work of this kind to be found in the United States. An excellent view of this gateway is to be seen from the main hallway of the house as it has been placed directly in front of it. The gates, which were made in England, are supported by two massive stone pillars still in good condition. These pillars have been surmounted by eagles made out of lead. The gates themselves are ornamented with the crest of the Byrd family which represents the martlet.



THE DINING-ROOM

It may be needless to say that the deeply interesting history of "Westover" is brought to mind wherever the visitor treads, either in-doors or out-of-doors, the massive walls of the house bringing to mind the home of the founder of the Byrd family who at "Belvidere" resided in a literal stronghold with his wife and children, guarded by a garrison of fifty men from the attacks of the savages. "Belvidere" was located in what is now the suburbs of the city of Richmond. While he built the original house at "Westover," it remained for his second son to make of it what was at that time probably the most noted home of the Colonies, since it was not only a *salon* where gathered the gentry and beauty of the South, but was a model for the agriculturist while it was a resort of the gentleman and sportsman as well as the patron of art and literature and had among its guests the most noted statesmen of the day. Spacious as was the house and ample as were its grounds, "Westover" was not too large for the brilliant company which so frequently gathered beneath its roof.

While the younger Byrd spent his childhood in Virginia, his education was completed in England and on the Continent both in school and by travel. When the death of his father in 1704 placed him in possession of "Westover," Colonel Byrd, though but thirty years old, had that education and refinement which justly gained for him the title of "William Byrd, Gentleman," which clung to him until his death in 1744. During the forty years which he was the master of "Westover," he gratified his tastes by collecting objects of art, not only for the decoration of his home but for beautifying the grounds.



THE DRAWING-ROOM



THE MAIN STAIRWAY

It was one of the first estates in America to be adorned with statuary. Having a fondness for flowers and the means to gratify it, the owner of "Westover" had elaborate conservatories, traces of which are still to be seen. He built drives and walks both from the interior highways and from the river, marking the entrance to the grounds with ornamental gates such as we have mentioned. His ideas were far broader than those of the usual country gentleman, but that he was very practical in his views was shown by his success in the various branches of agriculture, since his fields formed an object-lesson to the settlers of the country round about.

It is also interesting to recall that he really founded the cities of Richmond and Petersburg, selecting these sites in the belief that they were the proper locations for important communities.

The pathetic romance of "Westover" through the life and death of the beautiful Evelyn Byrd, one of the owner's daughters, is familiar to readers of history. But her father's plans for making the old mansion an ideal home from the standpoint of art and beauty as well as in other respects, undoubtedly had her cordial assistance. Educated also in England, where she acquired all of the accomplishments of the polished gentlewoman, her taste and ideas were displayed in various ways both in and out of the house.

Consequently, the tombs of the master of "Westover" and his favorite daughter, which are located but a short distance from the house, form objects of melancholy interest to the visitor. It may be added that five years after Colonel Byrd's death the house was partly destroyed by fire, but was at once rebuilt according to the original design and of the same proportions, so that the "Westover" house of to-day is but little changed in appearance since the eighteenth century. Until 1814 it was held by descendants of Colonel Byrd, but after that date passed out of the family.



THE NORTH GATE

My July Garden

By MAY ELLIS NICHOLS

WE did not go to the country last year till almost the middle of July—the tenth, to be definite—and every one said it was entirely too late to plant a garden. So, indeed, it seemed to me, but the difficulty of catering for a family table with the nearest green grocer more than a mile away tempted me to give the doubt the benefit.

There was plenty of land,—sod—with such a luxuriant growth of clover that there could be no doubt of its fertility. A plot thirty by forty feet was plowed and harrowed, three loads of barn-yard fertilizer were added and all was ready for the seed.

I repaired to a local seed store, but here discouragement awaited me. The stock of seed was depleted, indeed some kinds quite exhausted. After much opening of drawers, emptying of envelopes, discussion and delay, I departed with five cents worth each of the following seeds:

Spinach, improved, thick leaves; radishes, early long scarlet; parsley, fine triple curled; beets, Crosby's Egyptian; lettuce, Ferry's early prize head; cucumbers, white spine; beans, golden wax; corn, country gentleman. To these I afterward added ten anemic tomato plants, derelicts of the stock raised for the spring planting. I tried to get onion "sets," also, but these were not to be found at all.

On the advice of the farmer, who plowed the land for me, the garden was planted in rows three feet apart so that it could be tilled by a horse cultivator; this was never done, however. On the twelfth of July, 1906, at noon, the last seed was covered, the last tomato plant set, and the period of waiting began.

It was hot and dry, and I so feared that my seeds would not germinate that for three nights I carried water and thoroughly moistened them. On the fifth day, however, my fears were set at rest. A filmy green line penciled the whole length of the lettuce row, and the radishes were also above the ground; while in less than a week the tiny red stems of the beets were visible. In the meantime the tomato plants were feasting on the rich soil and holding themselves straight and strong. The parsley was the last thing to come up and the only thing—to anticipate a little—that we had no use of in any way.

Four or five days after the garden was planted there was abundant rain and after that there were almost daily showers, so that the goddess who helps the brave this time seemed to include the presumptuous in her favors. The conditions were ideal, and such as could not, of course, be counted on, but the results were ideal too. How that garden grew! What a thing of beauty it was! Three weeks from the day it was planted the lettuce, crisp, juicy, perfect was on our table; and from that time till we reluctantly left it on the eighth of September, we picked all we could use beside distributing it generously to our friends. On the same day that we began to use the lettuce, August 2d, I pulled a radish five inches long and as large around as my thumb, a pearl of its kind. The radishes, too, lasted for several weeks, providing a relish, not only for our own table, but for the lunch of the workmen who were building a near-by summer cottage.

The third vegetable ready for use was the beet, in the form of greens. These were picked August 14th and the spinach was ready August 21st. The cucumbers were tasted first August 23d, though they might have been used some time before; and August 24th we ate delicious butter beans from our own garden. None of the tomatoes ripened till the first week in September, but we had fried the green ones and made chow-chow and pickles for a week or two previous. From about the 20th of August we were independent of the green grocer, except for potatoes and things we bought to make a variety. We did not stay late enough in September to get the benefit of the corn. Beside the vegetables we used on the table, I put up my winter supply of pickles, both tomato and cucumber, extravagantly using the tiny little cucumbers, 200 of which I once picked in three days.

As some one is likely to insist that I "count the cost," the items of my garden are as follows:

Work with team—plowing, etc	$3 15
Three loads of fertilizer at 25 cents per load	75
Seven and one-half hours raking and planting	1 11
Seeds	40
Tomato Plants	20
Total	$5 61

So much for the debit side. In return we had all the vegetables we could use for more than three weeks and might have had for six, could we have stayed to enjoy them. I was relieved of the anxiety of making sure of our supply from the grocer, and had, in addition, my winter's store of pickles. If the debit side still seems to weigh up the credit, put in the other side of the balance all the delight of really owning a garden and seeing it grow; the satisfaction of viewing the discomfiture of the skeptics; the summer's experience; add this and who will not agree with me that the experiment was a success—that my garden really paid.

The Picture Quality of English Village Cottages

By MILLICENT OLMSTED

(Photographs by Martha Olmsted Winsor.)

THE picture quality of the English village is not equaled by anything in our own country. There is nothing that clings more persistently and pleasantly to the memory after a trip through England, no matter how hurried, than this incontrovertible charm of the English villages. One needs not the artistic bias to perceive, to recognize and to love their quaint loveliness. They are so homely, so domestic, so peaceful, so holy-seeming, the culminating point ever being the Gothic tower or modern spire of God's house brooding gently over the blessed acre of the dead.

To analyze the component parts of this acknowledged charm is like pulling to pieces the sweet scented blossom. We may see its color and shape and count its petals and stamens, but its perfume we cannot find and it perishes on the air as we investigate.

Naturally, their most conspicuous quality has been and will be yet for decades, age. Time has rubbed off the angles and hard lines of youth and crudity, and left the soft tones, the delicate shadows, the tempered strength of deep experience, so that the merest passer-by is impressed by the romance and history manifolded upon the ancient, ivy grown walls. Does ever ivy grow so luxuriantly as up their old stone or brick faces? Do moss and lichen ever cling more tenaciously than to their thick gray tiles or their brown straw thatches?



A TYPICAL VILLAGE POST OFFICE

No Americans attempt to deny the picturesque charm for them in the thatch. However plain a house, a thatch lends to it a physiognomy, a character. Whether it be straggly and thin, or smooth and thick, patched and weather stained or adorned with splotches of green and yellow moss, it always pleases. Find the little windows pushed up under its overhanging fringe! See the roses wandering over its springy surface!



"A THATCH LENDS A PHYSIOGNOMY"

The thatches are rapidly disappearing, modern building methods and hygienic laws having read their death sentence. Thank fortune, that we who have seen them have that joy to remember, even if when we go again square, hard-edged tiles are set where the thick thatch used to cast its shadow!

Then there is the whimsicality of arrangement that excites the imagination of the stranger. Why, why, why, we wonder. Up on a knoll, down in the dell stand the cottages, immutable, while straight on, diagonally, round the corner skirmish the roads, and little lanes and by-paths



CHARMING SPECIMENS OF TIMBER AND PLASTER

smile invitingly and unexpectedly at us when we are least looking for them. We can trace every small impetus or growth by these queer, cranky little arrangements that have no relation apparently to one another and yet make up a whole more fascinating in its degree than is the great metropolis.

And the roads! Saw we ever such smooth, clean kept parkways? Wouldn't their yellow or gray ribbons of crushed stone, bordered with grass and shrubs, hedges or stone walls, make even a little treeless, frame cottage town fairly paradisiacal?

After all, it is the cottages themselves that make the village. There are those of the gray sandstone that on exposure to the air turn a soft ochre yellow. There are also the red brick ones that have little rustic archways, overrun with roses over the doors and bits of gables over the windows. They all beam with love. Love for you or me or for themselves? Well, perhaps reflexively for us all, but chiefly love for flowers.

The small patch of front garden as big as a counterpane or less, throws out color and blossoms that would shame the tropics. The procession of flowers starts before apple blossom time with the snow-drops, tulips, narcissi and hyacinths and never halts through the brave detachments of iris, peonies, alyssum, phlox, dahlias and gladioli until the arrival of the asters and the Michaelmas daisies. And all this time over the doorway and up the walls clamber the roses, huge yellow-gold balls, or pink puffs of blossoms or those of mad crimson.

The poorest cottagers have their gardens. If their street door opens on the sidewalk, behold, close to our noses, as we pass the tiny window with its Nottingham lace sash curtains, eight or ten inches deep, are gay red geraniums and pot plants rare and luxuriant. Can we manage to steal a peep into the back garden as well? Through this dim, brick-paved passage, at the far end, in a square of sunlight lies the garden where tall spikes of hollyhocks, poppies and vetches mingle with the gray-green pomp of the lordly cabbage.

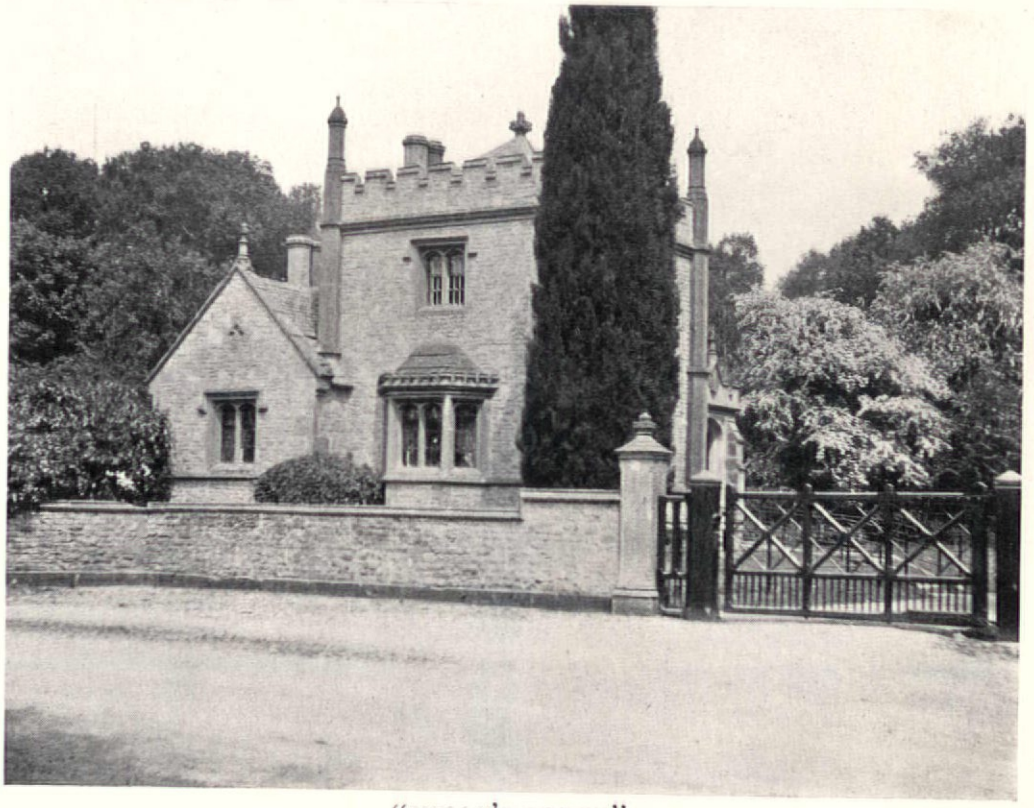
The perennials live all winter in the ground untouched by frosts, and when spring comes and summer, with their bountiful soft rains, what can the plants do but make haste and bloom in their utmost profusion for all the blessings so abundantly bestowed upon them?

According to most of the prevailing building laws in England, dwellings, barns and stables are chiefly constructed of non-combustible materials, stone, brick or cement. Thanks to these laws, the buildings do not go up in smoke every quarter century or so and the plain little stone or brick houses are much prettier than similar plain little frame houses such as we build over here.

The old row of cottages in Warwick at the foot of Mill Street, now dedicated to tourists' teas and artists' studios, is a good example of what is left of the past. Even the modern cottages in the villages are blessed with a certain dignified grace of conception unlike our ugly little barn-like homes. The double cottage shown here with its inset porch, latticed windows and group chimneys is a sightly and



"THE POOREST COTTAGERS HAVE THEIR GARDENS"



"MOLLY'S LODGE"



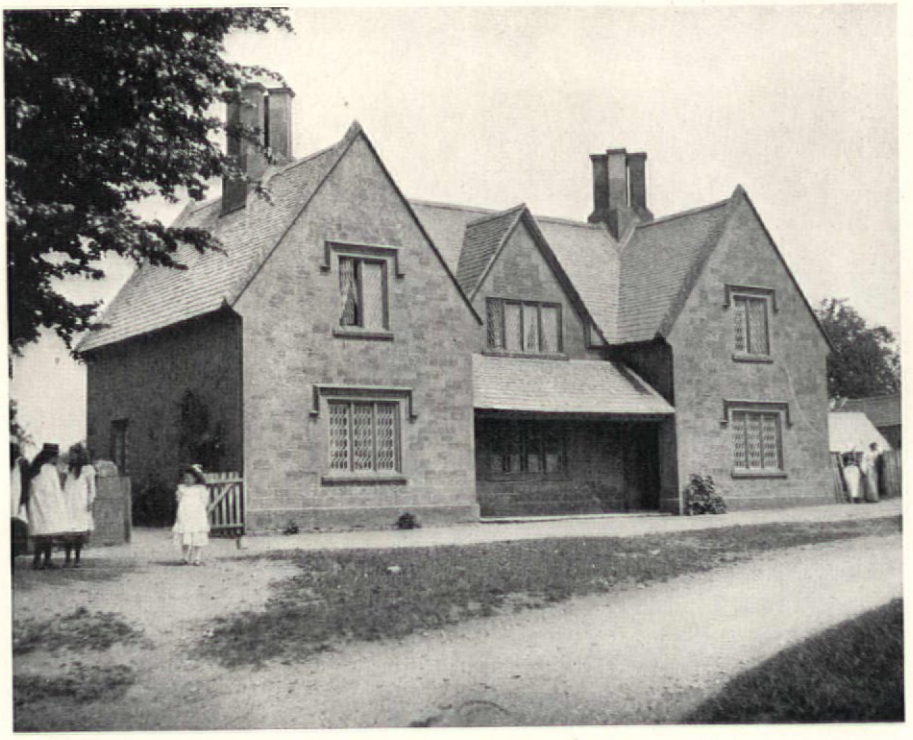
A PICTURESQUE TURN IN THE ROAD



COTTAGES AT THE FOOT OF MILL STREET, WARWICK

pretty pair of modest residences. Their gardens are found at the back.

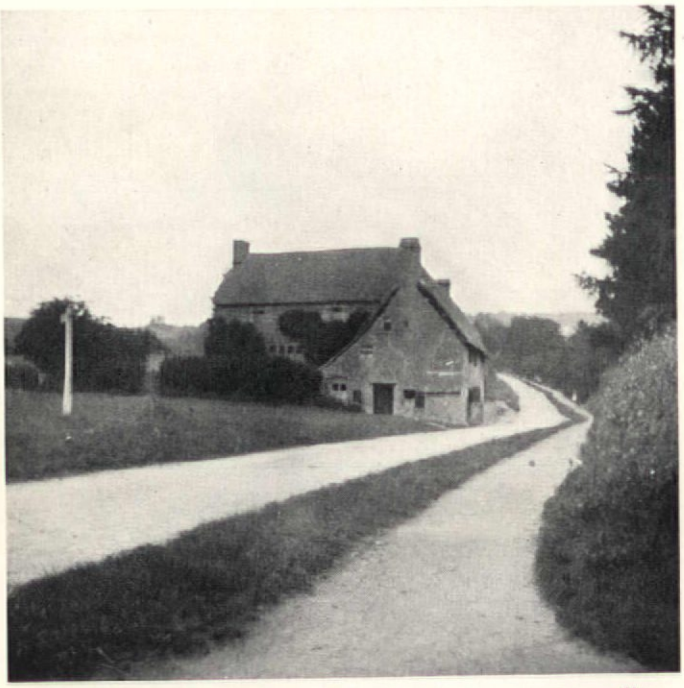
A characteristic example of the lodges of large estates that add to the beauty of rural England is "Molly's Lodge," with its stately sentinel larch and hawthorn trees in pink and white bloom about it.



A SIGHTLY PAIR OF HOMES

Dividing honors with the stone and thatch cottages are the enchanting specimens of timber and plaster still existing. We are adapting it ourselves for somewhat pretentious dwellings, but who thinks of using it for the poor? Hard as architects endeavor to obtain the real old English look in these half-timbered structures, no modern combination can yet equal the dark bands of timber filled in with cream-white plaster that still remain in many parts of England for the artistic rapture of the traveler.

Many ideas might practically be adopted from the English village architecture for village buildings here at home, if to substantial and simple effects were sacrificed some speed and many gimcracks, and expense put into material rather than size. When we read 1571, 1626, 1750 on tablets over the doors of these well-built English cottages, we realize that a solid sense of economy always has been an especially underlying feature of this picturesque beauty. Oak beams, stone, brick and slate are exceedingly slow to deteriorate when compared with pine, lath, plaster and shingles.



"ROUND THE CORNER SKIRMISH THE ROADS"



THE SPRING AND PILLAR BOX

Three Garden Plans

Suggestions for Selecting Flowers, Shrubs, and Trees, and the Laying Out of Small Suburban Lots

By ELIZABETH H. FAIRLEY

PLAN NO. I

THIS lot of moderate dimensions does not permit of a wide or varied landscape effect, but by careful grouping and selection, a variety of color effects can be obtained throughout the year.

The trees are chosen for their handsome foliage, flowers and brilliant autumn coloring. Shrubs and hardy plants in the boundaries will give flowers during the spring, summer and autumn months, and the various colored evergreens will enliven the garden in winter.

The flower beds at the back of the house are for annuals which will supply cut flowers and give a cheerful aspect to the back of the house.

Plant along the fence between the two shrubberies crimson rambler roses and the small flowering *Clematis paniculata.* They will transform the picket or iron fence into a thing of beauty.

The fruit and kitchen gardens will supply an ordinary family if the most is made of the allotted space by planting successive crops throughout the season.

The fruits I have mentioned are only a guide to selection. They embrace early, mid-season, and late varieties. Individual taste will no doubt suggest other varieties. The prices quoted for stock will be found the ruling ones at the leading nurseries.

PLAN NO. II

Plan the grounds of the suburban or country home, with the object of having pleasure from them at all seasons of the year. In substituting small evergreens, borders of flowering shrubs and hardy plants, for the flower beds of geraniums and coleus so often seen, you will have something permanently beautiful which will increase in value with age. In the border gardens sow seeds of the annuals named, or others equally good which will not destroy the harmony of color, to fill in during the first season, until the hardy plants get established. The prices given are for large plants; one large clump of phlox will make a much better display than several small ones. When possible, plant in the autumn, September or October; which gives the plants a chance to get established before winter, and they will come up in the spring more vigorously than if they had just been planted.

Have the posts for the rose arches made of red cedar with bark left on. They will look more artistic than a wire trellis, or iron posts. In the country they can be bought from some farmer who generally has a quantity of cedars growing on his land. The laundry yard has been placed where it will be least conspicuous and screened with the privet hedge and bush honeysuckles.

Instead of giving up part of the kitchen garden to small fruits it may all be devoted to growing vegetables.

PLAN NO. III

This small plot has been planned to give as much lawn as possible surrounding the house.

The shrubs are grouped at the end of the lawn and so form a screen for the vegetable garden—as well as being ornamental to the lawn.

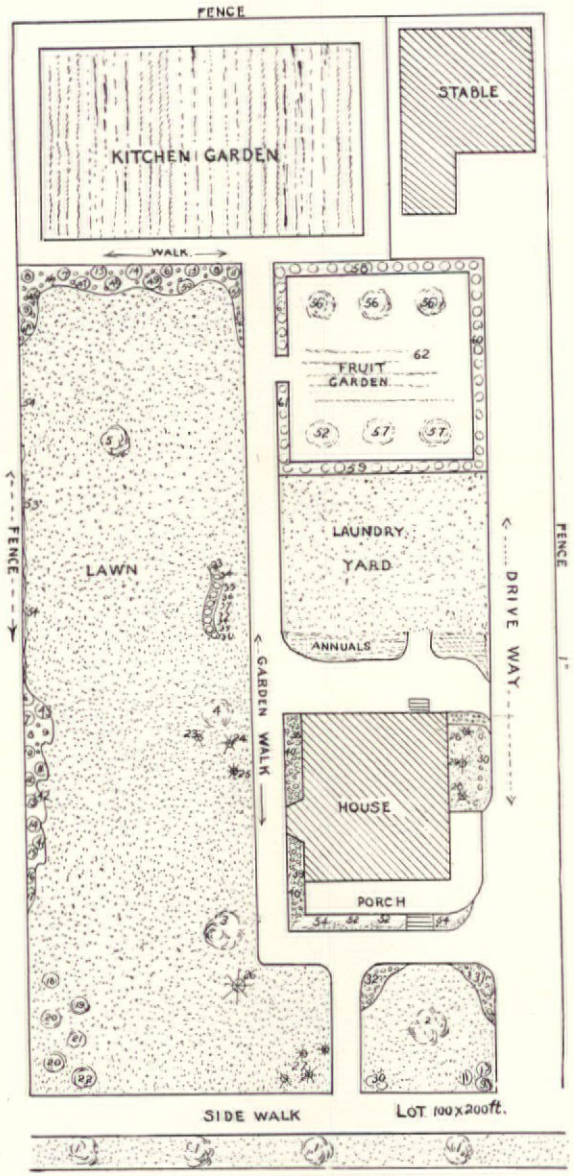
The fence is to be covered with the small flowering white clematis, and the Virginia creeper which grows rapidly and its brilliant autumn coloring makes it very welcome during the days when the flowers are becoming few and far between.

Hardy plants are to occupy the border at the side of the house. Sow seeds of mignonette and sweet alyssum between the plants to fill in during the first season, until the permanent plants have become stocky.

The above mentioned annuals will not destroy the harmony of color.

The grape arbor, after the vines have covered it with their leaves, will afford a cool retreat on hot summer days.

The kitchen garden, and laundry yard, are necessities to all suburban homes. In the vegetable garden have the walks wide enough to allow a man with a wheelbarrow to pass freely around.



PLAN I.

Planting List of Plan I.

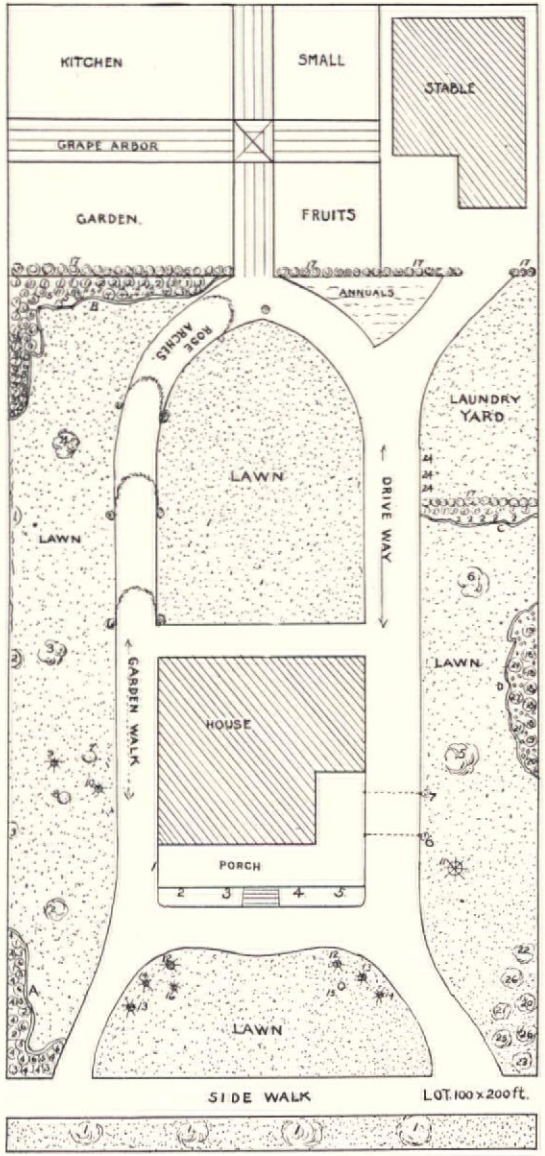
NO.	QUAN.	BOTANICAL NAME.	COMMON NAME.	COLOR OF FLOWERS OR FOLIAGE.	HEIGHT.	PRICE.
					12–14 ft.	$8 00
1	4	*Acer platanoides*	Norway Maple	White flowers, leaves brilliant, Fall	10–12 ft.	2 00
2	1	*Cornus florida*	Dogwood	White flowers	8 ft.	2 50
3	1	*Aesculus Hippocastanum alba plena*	Horse-Chestnut	Purple foliage	8–10 ft.	1 75
4	1	*Acer platanoides Schwedleri*	Schwedler's Norway Maple	Brilliant in Autumn	9–10 ft.	2 00
5	1	*Quercus coccinea*	Scarlet Oak	Yellow flowers	1½–2 ft.	50
6	2	*Kerria Japonica*	Corchorus	White flowers, leaves brilliant, Fall	2½–3 ft.	50
7	2	*Spiræa prunifolia*	Bridal Wreath	White flowers	3 ft.	1 05
8	3	*Hydrangea paniculata grandf'l*	Hydrangea	Pink flowers	2–3 ft.	75
9	3	*Tamarix Africana*	Tamarisk	Yellow flowers	3–4 ft.	50
10	2	*Forsythia Fortunei*	Golden Bell	White flowers	2–3 ft.	1 05
11	3	*Spiræa arguta*	Spirea	Carmine flowers	2–3 ft.	35
12	1	*Weigelia Eva Rathke*	Weigelia	White flowers	2 ft.	1 05
13	3	*Rosa rugosa alba*	Japanese Rose	Pink flowers	3–4 ft.	70
14	2	*Deutzia crenata*	Deutzia	Scarlet flowers	2 ft.	70
15	2	*Cydonia Japonica*	Japan Quince	White flowers	3–4 ft.	25
16	1	*Philadelphus coronaria*	Mock Orange	White flowers	3–4 ft.	35
17	1	*Clethra alnifolia*	Sweet Pepper Bush	Leaves brilliant, Autumn	2–3 ft.	50
18	1	*Rhus typhina* var. *laciniata*	Cut-leaved Staghorn Sumach	Pink flowers	2–3 ft.	35
19	1	*Lonicera Tatarica*	Bush Honeysuckle	White flowers	3–4 ft.	35
20	2	*Philadelphus grandiflorus*	Mock Orange	Pink flowers	2 ft.	25
21	1	*Deutzia gracilis rosea*	Deutzia	Pink flowers	2–2½ ft.	35
22	1	*Weigelia florida rosea*	Weigelia	Yellow foliage	1–1½ ft.	1 00
23	1	*Thuya occidentalis lutea*	Golden Arbor-Vitæ	Foliage blue and green	2 ft.	1 00
24	1	*Juniperus Virginiana glaucus*	Blue Virginia Cedar	Green foliage	1½–2 ft.	75
25	1	*Thuya occidentalis globosa*	Globe Arbor-Vitæ	Light green foliage	4 ft.	4 00
26	1	*Picea alba*	White Spruce	Pink flowers	1 ft.	2 00
27	4	*Kalmia latifolia*	Mountain Laurel	Green foliage	2 ft.	1 50
28	2	*Thuya occidentalis Siberica*	Siberian Arbor-Vitæ	Yellow foliage	1½ ft.	1 00
29	1	*Thuya occidentalis lutea*	Peabody's Golden Arbor-Vitæ	White	4–5 ft.	1 20
30	8	*Yucca filamentosa*	Spanish Bayonet	Pink	2–3 ft.	1 50
31	10	*Phlox decussata* var. *pink beauty*	Hardy Phlox	White, yellow, scarlet	1–1½ ft.	1 50
32	10	*Papaver nudicaule*	Iceland Poppies	White	2–2½ ft.	1 00
33	2	*Pæonia* var. *festiva maxima*	Peony	White	3 ft.	1 20
34	6	*Lilum speciosum album*	Lily	White, yellow stripe	3–4 ft.	1 20
35	6	*Lilum auratum*	Japanese golden-banded Lily	Pink	2–2½ ft.	60
36	2	*Pæonia*, var. *Mme Muyssart*	Peony	White, crimson spots	3–4 ft.	1 20
37	6	*Lilium speciosum rubrum*	Lily	Yellow and reddish brown	1½–2 ft.	1 50
38	10	*Gaillardia grandiflora*	Blanket Flower	Assorted	2–3 ft.	1 50
39	10	*Chrysanthemum pompons*	Hardy Chrysanthemums	Scarlet	1½–2 ft.	1 00
40	20	*Salvia splendens*	Scarlet Sage	Yellow	6 inches.	1 00
41	10	*Primula vulgaris*	English Primrose	Assorted	2½ ft.	1 00
42	5	*Iris Kæmpferi*	Japanese Iris	Various	2 ft.	1 00
43	5	*Iris Germanica*	German Iris	Blue	3–4 ft.	75
44	5	*Delphinium formosum*	Larkspur	White	4–5 ft.	75
45	5	*Boltonia asteroides*	Boltonia	Pink	2–3 ft.	75
46	5	*Anemone Japonica* var. *Queen Charlotte*	Wind Flower	Pink	1 ft.	60
47	5	*Dianthus plumarius delicata*	Scotch Pink	Various	1–1½ ft.	60
48	5	*Dianthus barbatus*	Sweet William	Yellow	3–4 ft.	1 50
49	5	*Digitalis grandiflora*	Foxglove	White	1½–2 ft.	75
50	5	*Campanula Medium*	Canterbury Bells	Salmon-pink	2–3 ft.	75
51	5	*Phlox decussata*, var. *Lothair*	Hardy Phlox	White	2–3 ft.	75
52	5	*Phlox decussata* var. *Marie Stuart*	" "			

VINES FOR PORCH AND FENCE.

53	2	*Rosa*, var. *Crimson Rambler*	Rose, Crimson Rambler	Crimson		70
54	4	*Clematis paniculata*	Virgin's Bower	White	3 years old	1 40
55	1	*Bignonia grandiflora*	Trumpet Vine	Scarlet		35

FRUITS

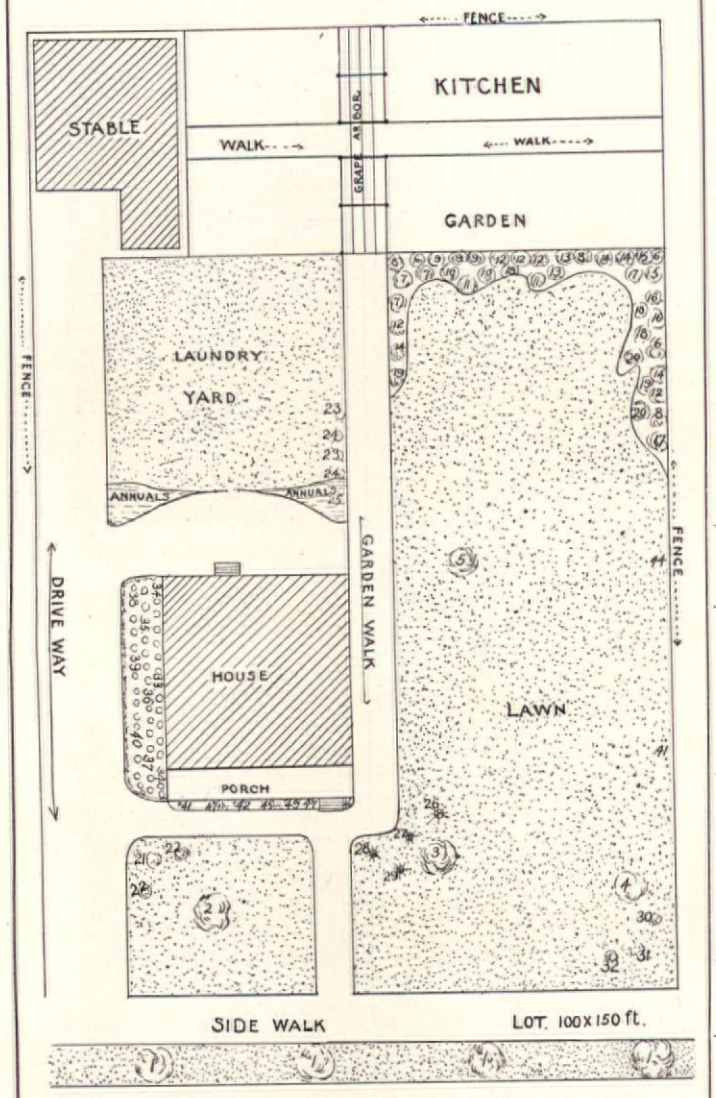
56	3	Apples	Varieties, Red Astrachan, Fall Pippin, Baldwin		6–7 ft.	1 50
57	3	Pears	" Bartlett, Howell, Kieffer		6–7 ft.	2 25
58	12	Blackberries	" Eldorado, Agawam, Snyder			60
59	12	Raspberries	" Miller's Red, Cuthbert, Shaffer's Colossal			60
60	12	Gooseberries	" Chautauqua, Industry			1 75
61	12	Currants	" Versailles, Fay's Prolific, White Grape			1 30
62	150	Strawberries	" Excelsior, Bubach, Gandy			1 50
						$72 60



PLAN II.

Planting List of Plan II.

NO.	QUAN.	BOTANICAL NAME.	COMMON NAME.	COLOR OF FOLIAGE OR FLOWERS.	HEIGHT.	PRICE.
1	4	*Tilia Americana*	American Linden	Green leaves	12 ft.	$8 00
2	1	*Fagus sylvatica*, var. *purpurea*	Purple or Copper Beech	Purplish leaves	4–6 ft.	1 50
3	1	*Cornus florida*	White-flowering Dogwood	Crimson, Autumn	10–12 ft.	2 00
4	1	*Fraxinus ornus*	Flowering Ash	Gray green leaves	10–12 ft.	1 50
5	1	*Acer saccharinum*	Sugar Maple	Brilliant in Autumn	12–14 ft.	2 00
6	1	*Fraxinus viridus*	American green Ash	Green leaves	12–14 ft.	2 00
7	1	*Acer polymorphum sanguineum*	Japanese Maple	Red leaves	2 ft.	1 50
8	1	*Acer polymorphum aureum*	Japanese Maple	Yellow leaves	2 ft.	1 50
9	1	*Juniperus communis Hibernica*	Irish Juniper	Glaucous green foliage	2 ft.	50
10	1	*Picea pungens glauca*	Colorado Blue Spruce	Blue green foliage	1½ ft.	50
11	1	*Picea pungens glauca*	Colorado Blue Spruce	Blue green foliage	5 ft.	6 00
12	2	*Juniperus Virginiana glauca*	Virginia Blue Cedar	Blue green foliage	2 ft.	2 00
13	2	*Thuya occidentalis globosa*	Globe Arbor Vitæ	Green foliage	1½–2 ft.	1 50
14	2	*Juniperus Canadensis aurea*	Golden Canadian Juniper	Yellow foliage	1 ft.	1 00
15	1	*Pinus Koraiensis*	Korean Pine	Blue foliage	1–1½ ft	1 50
16	1	*Pinus montana*, var. *Mughus*	Mugho or Dwarf Mountain Pine	Dark green foliage	1x1 ft.	1 00
17	50	*Ligustrum ovalifolium*	California Privet	White flowers	2½–3 ft.	4 00
18	5	*Spiræa prunifolia*, var. *flore pleno*	Bridal Wreath	White flowers	3 ft.	1 25
19	2	*Forsythia Fortunei*	Golden Bell	Yellow flowers	3 ft.	50
20	3	*Hydrangea paniculata grandiflora*	Hydrangea	White flowers	3 ft.	1 05
21	2	*Deutzia gracilis rosea*	Deutzia	Pink flowers	2 ft.	70
22	1	*Cercis Japonica*	Japanese Judas	Pink flowers	2 ft.	35
23	1	*Berberis Thunbergii*	Japanese Barberry	Green leaves, red berries	1½–2 ft.	30
24	3	*Lonicera fragrantissima*	Bush Honeysuckle	White flowers	4–5 ft.	1 05
25	1	*Azalea Vaseyi*	Southern Azalea	Pink flowers	1–1½ ft.	40
		VINES AROUND PORCH.				
1	1	*Lonicera Halleana*	Hall's Honeysuckle	White changing to yellow	3 ft.	25
2	1	*Rosa*	Rose, Dorothy Perkins	Pink flowers	4 ft.	40
3	1	*Lonicera sempervirens*	Coral Honeysuckle	Red flowers	3 ft.	35
4	1	*Clematis paniculata*	Clematis, Virgin's Bower	White	3 yrs.	35
5	1	*Clematis Jackmani alba*	Clematis, Large flowering	White	2 yrs.	50
6	1	*Wistaria Chinensis*	Chinese Wistaria	Lilac	2 yrs.	35
7	1	*Wistaria Chinensis alba*	" "	White	2 yrs.	35
		VINES FOR ROSE ARCHES.				
1	2	*Rosa*, var. *climbing*	Rose, Dorothy Perkins	Pink		70
2	2	*Rosa*	Psyche	White shading to pink		70
3	2	*Rosa*	Gardenia	Yellow		70
4	2	*Rosa*	Dawson	Pink		70
		BORDER GARDEN A.				
1	2	*Pæonia sinensis*	Peony, The Bride	White	2–2½ ft.	80
2	2	*Pæonia*	" Mme Muyssart	Pink	2–2½ ft.	80
3	2	*Pæonia*	" Edouard Andre	Dark crimson	2–2½ ft.	80
4	10	*Chrysanthemum pompons*	Hardy Chrysanthemum	Various	2–3 ft.	1 50
5	5	*Coreopsis lanceolata*	Coreopsis	Yellow	1½–2 ft.	75
6	5	*Platycodon grandiflora*	Bellflower	Blue	2–3 ft.	75
		BORDER B.				
1	10	*Althæa rosea*	Hollyhocks	Various	5–6 ft.	1 50
2	5	*Digitalis grandiflora*	Foxgloves	Yellow	3–4 ft.	75
3	5	*Phlox decussata*	Hardy Phlox	White, Lavender eye	3–4 ft.	75
4	5	*Eupatorium ageratoides*	Snakeroot	White	3 ft.	75
5	5	*Lilium auratum*	Japanese Golden-banded Lily	White, yellow stripes	3–4 ft.	1 00
6	5	*Delphinium formosum*	Larkspur	Blue	3 ft.	75
7	5	*Boltonia asteroides*	Boltonia	White	4–5 ft.	60
8	5	*Papaver orientale*	Oriental Poppy	Scarlet	2–3 ft.	75
9	5	*Onoclea struthiopteris*	Ostrich Fern		3–4 ft.	75
10	5	*Chrysanthemum pompons*	Hardy Chrysanthemum	Various	2–3 ft.	75
11	1 oz.	*Reseda odorata*	Mignonette	Various	¼–1 ft.	15
12	½ oz.	*Papaver* annual varieties	Poppies, Shirley etc.	Various	2–3 ft.	15
13	2 oz.	*Tropæolum nanum*	Tom Thumb Nasturtiums	Various	6–8 in.	30
		BORDER C.				
1	10	*Yucca filamentosa*	Spanish Bayonet	White	4–5 ft.	1 25
2	5	*Papaver orientale*	Oriental Poppy	Scarlet	3–4 ft.	75
3	2 pkt.	*Cosmos*	Cosmos	White and Pink	4–5 ft.	10
4	¼ oz.	*Alyssum maritimum compactum*	Alyssum Little Gem	White	6 in.	15
		BORDER D.				
1	100	*Narcissus poeticus*	Pheasant's Eye	White, orange cup		75
2	100	*Tulips*, early	Tulips	Various		1 50
3	250	*Crocus*	Crocus	Various		1 50
						$69 30



PLAN III.

Planting List of Plan III

NO.	QUAN.	BOTANICAL NAME.	COMMON NAME.	COLOR OF FOLIAGE OR FLOWERS.	HEIGHT.	PRICE.
1	4	*Acer platanoides*	Norway Maple	Foliage colors well in Fall	12–14 ft.	$8 00
2	2	*Tilia argentea*	Silver, or White Linden	Foliage green	10 ft.	1 50
3	1	*Salisburia adiantifolia*	Ginkgo or Maiden Hair	Foliage golden in Fall	10–12 ft	1 75
4	1	*Quercus coccinea*	Scarlet Oak	Brilliant Fall coloring	8 ft.	1 50
5	1	*Cornus florida*	Dogwood	White flowers, leaves crimson, Fall	10–12 ft.	2 00
6	3	*Philadelphus grandiflora*	Mock Orange	White flowers	3–4 ft.	75
7	3	*Spiræa arguta*	Spirea	White flowers	2–3 ft.	1 05
8	3	*Hydrangea paniculata grandiflora*	Hydrangea	White flowers	3 ft.	1 05
9	3	*Forsythia Fortunei*	Golden Bell	Yellow flowers	3 ft.	75
10	2	*Deutzia gracilis rosea*	Deutzia	Pink flowers	2 ft.	50
11	2	*Deutzia gracilis campanulata*	Deutzia	White flowers	2 ft.	
12	5	*Spiræa Van Houttei*	Spirea	White flowers	2 ft.	1 25
13	2	*Weigelia Eva Rathke*	Weigelia	Carmine flowers	2–3 ft.	70
14	4	*Lonicera Morrowi*	Japanese Bush Honeysuckle	White flowers	2–3 ft.	1 40
15	2	*Cydonia Japonica*	Japanese Quince	Scarlet flowers	2 ft.	70
16	2	*Spiræa prunifolia*	Bridal Wreath	White flowers	2½–3 ft.	50
17	2	*Clethra alnifolia*	Sweet Pepper Bush	White flowers	3–4 ft.	70
18	3	*Azalea Vaseyi* (Rhododendron)	Southern Azalea	Pink flowers	1–1½ ft.	1 20
19	2	*Berberis Thunbergii*	Japanese Barberry	Foliage brilliant, Autumn	2 ft.	50
20	2	*Kalmia latifolia*	Mountain Laurel	White and Pink flowers	2 ft.	1 00
21	1	*Magnolia Soulangeana*	Soulange's Magnolia	Pink	3 ft.	1 50
22	2	*Daphne cneorum*	Daphne (evergreen)	Pink flowers	1½ ft.	1 00
23	2	*Viburnum Opulus sterile*	Guelder Rose, Snowball	White flowers	3 ft.	70
24	2	*Syringa vulgaris* var. *alba*	Lilac	White flowers	3 ft.	70
25	1	*Viburnum Lantana*	Snowball	White flowers, red fruits	3 ft.	35
26	1	*Juniperus communis Hibernica*	Irish Juniper (evergreen)	Glaucous green foliage	2 ft.	50
27	1	*Thuya occidentalis globosa*	Globe Arbor-Vitæ "	Green foliage	1½–2 ft.	75
28	1	*Juniperus Canadensis aurea*	Golden prostrate Juniper "	Golden foliage	1 ft.	50
29	1	*Juniperus Virginiana glauca*	Virginia Blue Cedar	Blue green foliage	2 ft.	1 00
30	1	*Mahonia Aquifolium*		Yellow flowers	1½ ft.	1 00
31	1	*Kalmia latifolia*	Mountain Laurel	Pink and White flowers	1 ft.	50
32	1	*Rhododendron maximum*	Native Rhododendron	Pink and White flowers	2 ft.	75
			HERBACEOUS PLANTS.			
33	10	*Chrysanthemum pompons*	Hardy Chrysanthemum	Various	2½–3 ft.	1 50
34	10	*Gypsophila paniculata*	Baby's Breath	White	2–3 ft.	1 25
35	5	*Gaillardia grandiflora*	Blanket Flower	Yellow and reddish brown	2 ft.	75
36	5	*Dianthus barbatus*	Sweet William	Various	1–2 ft.	75
37	5	*Iris Kæmpferi*	Japanese Iris	Various	2 ft.	1 25
38	5	*Platycodon Mariesi*	Bellflower	Blue and white	1–2 ft.	75
39	5	*Funkia subcordata*	Day Lily	White	1½ ft.	1 00
40	5	*Papaver nudicaule*	Iceland Poppy	White, yellow and scarlet	1 ft.	1 25
			VINES FOR PORCH AND FENCE.			
41	2	*Clematis paniculata*	Virgin's Bower	White		70
42	1	*Lonicera Halleana*	Hall's Honeysuckle	White and yellow		25
43	1	*Wistaria Chinensis*	Chinese Wistaria	Lilac		35
44	1	*Ampelopsis quinquefolia*	Virginia Creeper	Brilliant, Autumn		25
			HARDY FERNS FOR OPEN BORDER.			
45	2	*Dicksonia punctilobula*	Gossamer Fern	Fronds pale green	1–2 ft.	20
46	2	*Asplenium Filix-foemina*	Lady Fern		2–3 ft.	30
47	4	*Botrychium ternatum*	Moonwort	Fronds evergreen	6 in. 1 ft.	60
			GRAPE VINES.			
48	12	Grapes	Varieties, Niagara, Worden, Concord, Agawam		2 yrs. old	2 50
						$49 70

The Possibility of the Plaster Cast as a Decorative Factor

By GEORGE B. MITCHELL

WHILE the beauty of the plaster cast when considered alone appeals to every one as a decorative feature, it is found difficult to reconcile it to its surroundings when placed in a room, because it is so glaringly white and lifeless.

In visiting art stores and plaster shops one often finds remarkable reproductions from famous sculpture in European museums and bits of architectural detail, the originals of which adorn the façades and portals of various cathedrals and palaces. It is interesting, however, to the amateur decorator to realize that any of these pieces which he may fancy for beauty of line or detail, may be treated in a way to harmonize perfectly with any setting, as they are as easily stained and waxed as a wood-carving. For instance, the head of the "Unknown Woman," that beautiful example of Italian sculpture whose subtle charm has ever baffled the crayon of the "antique class" student, can be stained a soft ivory that is almost yellow, or a delicate gray green. This treatment, however, would unquestionably be bad taste for the bust of Wagner or of Mozart. Discretion, therefore, must be used in the selection of tint and finish. A preparation of oil and paraffin applied with a cloth will transform the cold white of the cast to the soft mellow tone of ivory and greatly enhance its beauty. The well known reproduction of the Venus de Milo when treated in this way, allowing the oil to settle well into the folds of drapery and indentations of the figure, has all the quality of an antique marble. Raised semi-modeled figures, such as the "Three Cherub Heads," lend themselves charmingly to this treatment. Bas-reliefs may be used most effectively for wall panels or to fill a frame space over a wood or marble mantel. Also an exceedingly pleasing effect may be obtained by framing such casts as the St. Cecilia and the Madonna by Donatello, or the "Choir Boys" by della Robbia. For the frames, natural wood should be used stained a rich dark brown, or mahogany.



Cast of a Florentine frame treated with gold bronze and green and rich enough for the daintiest sketch

In order to meet the increasing demand for bas-reliefs, a New York firm has recently produced in plaster the Triumphal Entry

of Alexander into Babylon. This famous masterpiece, executed by Thorwaldsen and originally intended for Napoleon's summer residence in the Quirinal, Rome, was placed in the villa of the Count of Sommariva, on the Lake of Como. In 1829 the sculptor repeated the frieze in marble for the royal palace at Copenhagen.

There are twenty-two slabs in the new reproduction, twenty-four inches in height, and they vary from twenty-seven inches to sixty-three and a half inches in length. Many of these slabs are admirably adapted for wall decoration.

The beautiful pastoral scene, including two of the slabs in this series, would form a panel twenty-four inches by ninety-six inches for the space over a mantel. The composition is a shepherd and flock of sheep. In the background are the walls of Babylon, overshadowed by palms and cypress trees. At the right is a group of women and a warrior that balances the figure of the shepherd on the extreme left. The last group of warriors and horses in the reproduction is a superb composition, five feet, three and a half inches in length, and well adapted for an ivory tone or an effect in bronze.

There are two reliefs, one a band of youthful musicians, the other a group of Babylonian maidens strewing flowers and wreaths on the path of the *triumphator*, that are suitable for a music room or space over a piano.

The complete series is eighty feet in length and if used as a frieze, they would require a room of large proportions, but the effect obtained would be exceedingly rich and would cost about one hundred dollars. Mr. William Dodge, a successful mural decorator, made use several years ago of the reproduction of the Parthenon groups for a panel effect on the gallery leading into his study located in the rue Vaugirard, Paris. These famous groups are reproduced on small slabs and so arranged that they form a long line of Grecian warriors, horses, chariots, vestal virgins, priests, and musicians extending completely around the room. Set just above the wainscot, they were held in place by a molding covering the upper edge. When stained with a preparation made from permanent green or other tube color mixed with turpentine, these little plaster figures become the most fascinating antique bronzes. A bit of gold bronze applied with a brush and allowed to show here and there after the color was partly wiped from the figures, completed the effect of metal.

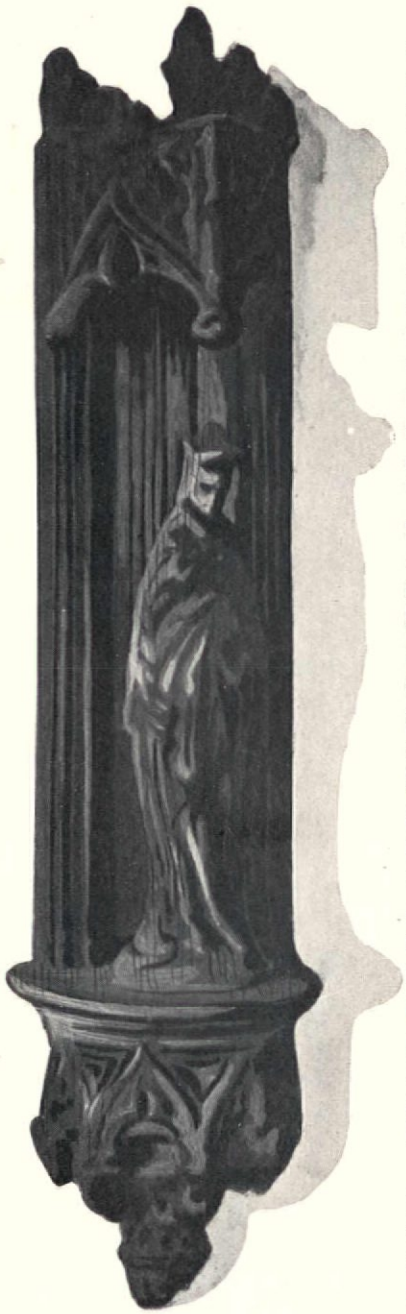


Gargoyles give a certain dignity and accent to the architectural lines of a room

A reproduction is presented here of a Florentine frame, an imitation plaster from some beautiful wood-carving. Twenty-five cents purchased the cast, a coat of gold paint was applied with a brush and a little green brushed into the recesses of the scrolls. The result was delightfully effective. Among the most charming reproductions of architectural detail are the casts in miniature of Gothic niches with the enclosed figure of some saint or holy personage. These may be stained with artists' colors (using burnt umber, Vandyke brown, a little white to make the stain opaque, and mixed with turpentine) so as to closely resemble old worm-eaten wood. After the surface coat is applied and wiped to get the weathered wood tone, the grain of the wood is easily indicated by drawing faint uneven lines in a slightly darker color with a small sable-hair brush. The lines must run up and down with the length of the Gothic ornament and figure. White mixed with ivory black and a little yellow ochre will give the effect of stone.



A miniature plaster bas-relief treated so as to resemble old ivory



A reproduction of an old Gothic ornament stained to resemble weathered wood

But the most curious casts are those of the gargoyles from the Notre Dame de Paris. These quaint waterspouts which project from the eaves of Gothic churches and whose name originated from the gurgling sound of the water that issued from their ungainly throats, assumed, to quote a writer in the "Bulletin of the Metropolitan Museum of Art," "strange grotesque shapes reflecting as it were some of the dark and terrible beliefs of the time in demons half-animal, half-human, forever hovering about ready to assault the unwary soul." These uncouth conceptions first originated in the minds of pious monks and were depicted by them on the illuminated margins of missals and hour books.

As an example a pair of gargoyles is shown used as a decorative feature over a mantel and hanging suspended from their open mouths by chains small lamps and incense burners. These casts were toned to represent stone, but may be successfully stained any color to correspond with the woodwork. It is claimed that much of the vigor of Gothic buildings is concentrated in these hideous beasts. Gargoyles used as a part of the decoration of a fireplace or suspended close to the ceiling on a plain wall, give a certain dignity and accent to the architectural lines of a room.

A droll little figure reproduced commonly in this country from the celebrated Lincoln cathedral, England, makes a decorative acquisition in a library or study, though bizarre and diabolical as is this little "Lincoln Imp" in appearance.

The story goes that through the misadvertence of one of the workmen, the original block of stone which was to have been carved into a good little angel, like the host of other little angels that decorate the cathedral, became a wicked imp.

Frequently in the construction of an inexpensive house, false beams or rafters are introduced, and these should be carefully made and finished to obtain the excellent and decorative effect which is to be expected of them. In a certain house, however, just outside of New York, through the carelessness or avarice of the contractor, these beams were not properly finished but had been carried across the ceiling and the ends had been cut too short to reach the plaster. The effect was incomplete; the room seemed unfinished and the beams apparently lacked support. The owner, an artist by profession, not caring to go to the expense of having woodwork fitted in almost at the ends of the rafters, selected a plaster bracket of scroll design in one of the little Italian plaster shops. He ordered at fifteen cents apiece the number of brackets necessary; then he stained them a dark oak color to match the woodwork and nailed them to the wall directly under the awkward rafters' ends. As he stepped away to view the result, the transformation astonished him. Immediately the room had assumed the stately appearance of an English manor-hall. The brackets were to all appearance the work of a skilful wood-carver, and had they been actually carved in wood would have represented an outlay of several hundred dollars.



Talks About Hardy Perennials

V. THE WHITE GIANT TOBACCO PLANT

By W. C. EGAN

IN the early part of the sixteenth century John Nicot, French Ambassador to Portugal, introduced the tobacco plant into his native country and also widely declaimed its virtues as a narcotic. For these services the plant received his name and was called Nicotiana.

The species cultivated for commercial purposes is *Nicotiana tabacum*, a native.

The species most grown for ornamental purposes is *N. alala* better known as *N. affinis*, bearing a long tubular shaped white flower, sweet scented towards evening. A few years ago an allied form, but bearing red flowers, came much heralded under the name of *N. Sanderæ*, which caused much dissatisfaction on account of not understanding its requirements.

When grown in full sun the colors of the flowers were weak and on hot sunshiny days they closed and wilted and looked unhappy, but where planted in open, semi-shady situations they stood up well and were quite attractive. Since this introduction hybrids of it have appeared but in all I have seen, the colors are weak and unattractive.

The more robust species *N. glauca*, *N. tomentosa*, and *N. tabacum*, are often grown for sub-tropical effect. *N. mirabilis alba*, here illustrated, is certainly a very handsome plant, easily raised from seed, in fact self-sown plants often bloom the same season, but are comparatively small in stature. They should be started in a hotbed and transplanted when danger of frost is passed. In good soil (wood-ashes is a good stimulant) they will attain a height of six to seven feet with large light green leaves occupying a diameter of three or more feet. The illustration shows them in a situation that does not do them justice, they being used temporarily to fill up some gaps in a peony bed. It may be interesting to intending planters if I state how I intend growing them next season.

I have chosen a bay of the lawn bounded on the closed in sides by a wooded ravine. The ravine trees will form the background and the bed will receive full sun up to noon. The bay is much broader than deep, and is flanked on both sides, on the border of the ravine, with plantings of spring flowering bulbs and the early blooming wood phlox, *P. divaricata*. I shall use a dozen plants of *Mirabilis alba*, planted three feet apart and border them on the lawn side with *Rudbeckia triloba*, also placed three feet apart. At the back of the bed, but coming out also in between the tobacco plants I have planted sixty Virginian cowslips, *Mertensia Virginica*, that handsome, early blooming, blue-flowered beauty. A space one foot in diameter is left for each tobacco plant and the Mertensia is then planted in between them and about one foot apart. Then in front of them and running in between the spaces left and between the Rudbeckias are planted eight hundred chionodoxas. About on the same line with the chionodoxas, to the right, and near the ravine edge is a group of some thirty plants of the handsome dwarf blue columbine, *Aquilegia Helenæ*. On the corresponding side, at the left is a group of the wood phlox above mentioned. All of these are planted in irregular groups, as informal as possible, but continuous so as to form mass effect. The Rudbeckias



THE WHITE GIANT TOBACCO PLANT

are planted, but the tobacco plants will not be set out until June.

Now here is what I expect to obtain. Early in the spring, just as the blue-birds come, over eight hundred sprays of the lovely blue chionodoxas will herald the coming spring and remain in bloom until the Mertensias take up the refrain, and about the time they commence to fade the exquisite blue of the columbines will appear and before they are gone the wood phlox sends out its lilac blue flowers. This carries the bloom well into July and for the last month the ripening, disappearing foliage of the chionodoxas and the Mertensias present rather a ragged appearance, but by this time the foliage of a bed of peonies, situated some fifteen feet in front of the group, hides from the general view all of this short period of untidiness.

Before the growth of the peonies and when the bulbs were in their prime, the view was unobstructed. About the middle of June the tobacco plants will be set out and by the time the peonies have done flowering, both the Rudbeckias and tobaccos will be in bloom and remain in flower until frost cuts them down. This group makes a garden in itself, flowering from early spring almost uninterruptedly until frost.



"GERANIUM SANGUINEUM, VAR. ALBA"

THE WHITE CRANE'S BILL

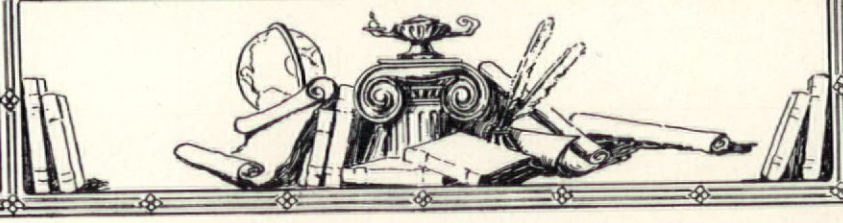
GERANIUMS are represented by over one hundred species distributed over the temperate regions of the whole world, but few of them being worthy of cultivation. The name is an old one used by Dioscorides, derived from *geranos*, a crane, referring to the long beak which terminates the carpels. This same feature suggested the only common name the plant seems to possess, viz., crane's bill.

The geraniums used by florists for bedding out and for porch boxes, etc., are not geraniums, but properly speaking, Pelargoniums, and are not included in this article. One of the best known is *Geranium sanguineum*, a native of Europe, growing some eighteen inches high but rather spreading and decumbent in its habit, bearing single crimson-purple flowers about an inch in diameter, flowering for a long period. Its white form, here illustrated, is one of the most charming of our garden friends, especially when planted on a slight elevation and allowed to spread over and drop down from a rock.

The only variety I grow in addition to the above is our native *G. maculatum*, that grows so freely in slightly moist open places in the woods. When collected, brought into one's grounds and massed it produces a much admired effect.

A splendid companion to the white geranium above mentioned, for rock work or dry banks, is *Stellaria Holostea*, reveling in a host of common names, among them being all bone, bird's tongue, breakbones, Easter bell, great star-wort, and snap-stalk. It is a British hedge plant belonging to the chickweed family, blooming early and profusely. Flowers white, star-shaped, three quarters of an inch in diameter. The foliage is light and airy and decumbent in habit, a hardy perennial well able to take care of itself, even in dry banks.

THE EDITOR'S TALKS AND CORRESPONDENCE



The editor wishes to extend a personal invitation to all readers of House and Garden to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

MANY of the letters received by the Editor of HOUSE AND GARDEN are made up of inquiries as to the best way to obtain satisfactory results in building a house at comparatively small cost. Many others refer to houses already erected which have proven disappointments to their owners, the exterior color is not what they expected it would be, the finish of standing woodwork and floors is not wearing well, or does not harmonize with the furniture; the tiles, the hardware, the fixtures, the heating and the plumbing of the house are one or all unsatisfactory. In these latter cases either the owner must make up his mind to do his work over again at great expense and trouble, or live with incongruous and unpleasing effects about him. It is intended that in these papers which will appear from month to month, the question of harmonious color for the exterior and interior of the houses be fully treated, and full and practical advice given on the choice of the various materials which go to make the interior complete and livable. The suggestive help offered will be applicable to houses of all styles and prices.

Suggestive is a word advisedly chosen, as there are probably few who will wish to follow in its entirety, the interior finishing and decorating of the houses as described. We hold, and have practical experience to back the statement, that it is not essential to spend a great deal of money to obtain attractive as well as comfortable results in house building. The house chosen to describe in this first talk cost but $3,000 and while this particular house has been built for summer occupancy, it could readily be adapted to the needs of a small family for all-the-year-round uses. The plans are from the boards of a young architect to whom each success however small, counts for much. The woman who planned it says she gives her architect full credit for carrying out her ideas exactly, and also, with the generosity which is somewhat unusual with the woman who " plans" her home, admitted that many of his ideas were good, in truth there was no bed space in any of the bedrooms as her drawing showed it, so anxious was she for windows and closets. The little drawing-room could only be reached through the dining-room, and the kitchen had no place for a stove! These, however, were mere details which the patient architect set right. The square house was shingled and clapboarded and held a central living-room which answered for a hall and drawing-room as well, a dining-room, two chambers, and a bath, good pantries and kitchen. The space above was lighted from an eyebrow window and was utilized for trunks and general storage,—the stairway leading up from the kitchen. Back of the kitchen was the maid's room with a door opening on the side porch. Simple indeed, but wholly practical, compact and livable. The exterior of the house in color showed two shades of soft brown, a difference in tone produced by the stain on rough shingles, and the smooth paint of the clapboarding. The trim, including the railing and columns (the latter supporting the extending eaves of the roof), was deep ivory in tone.

In selecting the exterior color, the site and surroundings are of extreme importance; whether these be houses, trees or arid plains, they must point the decision. To make the best of unpromising settings, to have complete color harmony with the neighboring houses, and fit easily into the picture are the requisites for success. I have seen on the desert of Arizona a little four room cottage near the railroad track, made to appear inviting and cool. The house was built of adobe, the sun-baked bricks of the country; the exterior walls had been treated to a wash of soft green and in the deep recesses of the windows were set window-boxes in which were green things growing. Over each window an awning was stretched protecting the plants from the fierce rays of the sun.

The awnings were made of split bamboo and painted a darker shade of green than the house. The gray tiles of the roof completed the exquisitely restful color scheme of this little home in the desert. Some distance in the rear of the house stood a row of tall gray-green cacti like great sentinels against the line of sand-red foot-hills which were sharply outlined, and over all the wonderful blue sky.

A more perfect object lesson could scarcely be found than by comparing this little house with others to be seen along the same road, the rough frame structures which house the section hands and also the yellow-brown houses of the native Indian, which latter, while picturesque, are most uninviting to live in.

Where the cottage to be built is one of several in the shady street, the colors of the neighboring buildings must be considered. The brown stain previously referred to is always good, as are shades of moss and dark green picked out by the deep cream used for the trim. A soft yellow is often found effective, particularly when the simple lines of the house suggest the Colonial even in a very modified degree. There are conditions and surroundings in the real country which make a white painted house attractive and inviting, particularly where green shutters and much lattice work is part of the scheme.

Every detail of the color of the exterior must be given careful consideration. If the foundation is of stone or brick or concrete, its color must be entirely harmonious, not only with the walls which rise from it, but also with the roof and trim. The choice of color for the paint of the porch floor and the finish of the ceiled roof are equally important. The hardware used on the front door, and the style and finish of the door itself are factors in the completed beauty of the house.

All of the colors to be used should be tried together to insure the absence of any jarring note. There are excellent shingle stains now on the market and a request to the manufacturer will bring a

supply of sample shingles. A reliable paint house will send samples from which to select a harmonious shade for clapboarding and porch as well as trim. Extremely effective doors can be purchased ready to be used if one so desires and hardware may be selected from cuts if one is unable to find something suitable in their own town. Even before the foundation is started, the entire color scheme for the exterior of the house may be settled and all who have noted the jarring and unpleasant color effects one so often finds in the small house, will realize the advantage of settling these points for themselves in the beginning.

FURNITURE MATCHING WOODWORK

R. D. writes: Where can I have furniture made to match the wood trim in the rooms of my house? I want something unique in design and also absolutely simple. Do you approve of the long narrow dining-tables, which one sees occasionally with benches instead of chairs?

Answer: If you will send me a self-addressed envelope I will send you the addresses of firms from whom you can obtain the desired furniture. In regard to the long dining-table and benches for seats, these can only be successfully used in rooms where the architectural detail is entirely in keeping with this. Sometime in the near future HOUSE AND GARDEN will contain an article on the refectories of some old-world monasteries. In the illustrations, these tables will be seen in their proper settings.

REMODELING A LIBRARY AND DINING-ROOM

W. A. R., writes: We are thinking of doing over the library and dining-room of our old-fashioned square house, the hall running through and dividing the drawing-rooms from the library and dining-room, and we are looking for pretty and suitable designs. My idea of an effective dining-room is one with a very high wainscot and beamed or coffered ceiling, the three feet of the side-walls covered with imitation of leather or tapestry. The room is quite large. My idea of a library is one that is severely plain but rich, with low bookcases, hardwood floor, rugs, etc. Woodwork of oak except in drawing-rooms.

Answer: Your ideas in regard to effective treatment for dining-room and library are very good, and the suggestions I offer you will be on these lines. I note that your hall divides the drawing-rooms from library and dining-room; also that the woodwork, except in drawing-rooms, is of oak. In these latter rooms I imagine you will use an ivory enamel, as this will give you the most elegant effect. The hall should have the oak woodwork stained with weathered oak, which is rather gray in tone. Cover the side walls with Japanese grass-cloth in a shade of gray-green, which will harmonize perfectly with the weathered oak. Use tapestries against this as wall decoration, and door curtains of rich velour in dull Gobelin blue. The drawing-rooms should have the walls covered in a brocaded silk, showing French Colonial design of baskets of flowers in two tones, a pale shade of yellow would be effective. Drape your windows with Brussels lace curtains with over-draperies of brocade, the ground work to be the same as the wall covering, but the garlands and bow-knots to be in pastel colors of the natural flowers. The rugs should be Oriental in this room, the furniture, Italian walnut, the seats and backs of chairs of gilded wicker, some with loose cushions. For your dining-room with the high wainscot, a rich brown stain, like old English oak, is suggested. The side wall from wainscot to ceiling line to be covered in a tapestry fabric, showing a suggestion of foliage against a blue gray ground. The tint of the rough plaster between the heavy beams in this room should be taken from the background of this tapestry. Door curtains and over-draperies should be of this same tapestry. Next the glass, curtains of Arabian net and lace should hang. The furniture should match the wood finish and be heavily carved. The upholstered chairs should have high backs, the seats and backs covered with the tapestry. A Wilton velvet rug in shades of dull blue, brown and gray, should be used on the floor. For the library a gilded burlap is suggested for the wall covering, this to be finished by a frieze, showing a stag hunt, with dogs and stags, and trees against a gold sky line. This is hand-blocked and very beautiful, its price being one dollar per yard. The draperies should match the green of the foliage in the frieze, the same color to be carried out in rugs, lamp shades, cushions, etc.

SAMPLES OF MATERIALS

R. L. asks: Is it out of order for me to ask the favor of some samples of material. I am refurnishing my library and wish to retain my portières. I need new window draperies to go with these. The portières are red and dull green in color and of cut velour.

Answer: If you will send me a sample of your door curtain and a self-addressed envelope, I will forward you samples of fabric suitable for window curtains. It is quite in order to ask this service of this department.

REDECORATING A SITTING-ROOM

Mrs. J. L. writes: Being a subscriber to your paper I feel very much interested in the correspondence on remodeling a residence. I enclose a plan of my room and a self-addressed envelope; kindly help me to make a pretty room. The room at present has a paper of delft blue ground with large white embossed figures on it; the carpet is a white ground with large blue designs; the woodwork, which is very handsome, is cherry; the room is extremely sunny, having the sun all day and on account of the bay window it is a very handsome, light room, but all the above things are faded and I would like to ask what you would advise me. The house is three story and basement and this is the second floor front room which I would like to use as a sitting-room. I don't want a hard wood floor, I have several already, and would get a carpet and draperies to match the decoration.

In the rear of this room is my bedroom, at present in two-tone yellow with cherry wood. The sun never shines in this room; what would you advise for the wall covering. I have a very handsome red velvet carpet in here and would want to use it again.

Also, could you tell me in what manner to decorate a room for a boy of seven, a hall room; what color would look best; the room is very sunny. If I have asked too much kindly pardon me, but the answers in the April number are so fascinating that I thought I would ask you before I consulted any one else.

I like blue very much and if you think you could use it in the front room, you can let me know. The present blue is very deep, but everything fades in that room; perhaps we could try something else.

Answer: If you desire a decided change in your sitting-room, I would advise a dull, silvery green lower wall of Japanese grass-cloth which sells for eighty-five cents a square yard; or of fibre paper in similar color, which costs $1.00 a roll of eight yards. The upper third of wall to ceiling line to be covered with a figured paper showing dull and light mahogany colored conventionalized poppies on a dull green ground formed of the leaves in tapestry effect. This will look well with your cherry woodwork. The carpet could be in several tones of green, or show a very small pattern in dull reds and black on a green ground. Use ecru net at your windows with over draperies of green raw silk, the latter costs $1.50 per yard, thirty-six inches wide. Door curtains, if required, should be of cut velour, matching the wall covering in color; this material costs $2.35 a yard and is fifty inches wide.

For your own room of northern exposure, the yellow walls should give you an effect of brightness. With cherry woodwork and crimson carpet it would be impossible to achieve a satisfactory

(*Continued on page 8, Advertising Section*)

Garden Correspondence

A TREE ARBOR

I want a tree arbor or something of its character, on a point of land that commands a fair view. I do not want a formally constructed summer-house as I do not think it would look well there, but I want something that will cast a shade under which I can place a rustic seat. I. C. H.

The Camperdown elm, grafted six to eight feet high would do, provided the situation is favorable to its growth. In a dry, hilly location it would not grow luxuriously enough unless it received unusual care and cultivation.

The weeping ash also makes a good arbor but it does not do well in all sections.

The Norway maple would in time form a broad spreading head, giving a dense shade.

If you could secure from the woods a selected specimen of a quite common native thorn, *Cratægus punctata*, you would probably get just what you want. This species is easily recognized by its fruit, which is either a dull red or a yellow, each apple being minutely dotted or specked, hence its specific name, *punctata*. This small tree forms a low, flat-topped head, its branches arranged in a stratified manner standing out at almost right angles from the main trunk. It makes an ideal arbor and is very effective standing on a point or knoll where its striated foliage may be silhouetted against the sky or water. It would be necessary to obtain a tree of considerable age, but one yet vigorous in growth to allow considerable thinning out among the branches. In cutting back of the branches of most all trees, to compensate for loss of roots by removal, the extremities are cut back and new growth soon obliterates the disfigurement, but the thorns that are of any age are permanently disfigured by cutting the extremities of their branches to any great length, especially this species.

The proper way is first to cut out all interfering branches; those that cut and rub against each other—all those that run up straight through the head—endeavoring all the time to maintain a well balanced head and to preserve the striated character of growth. The amount to be removed depends somewhat upon how much the roots have been mutilated or disturbed. If you think more should come out, see if you can't spare some of the main branches where they may be too thick, cutting them back to the main trunk. The tree should be moved with a frozen ball. I know of several treated in this way that were five to six inches in diameter, a foot from the ground, which did not seem to feel the shock of removal.

SCALE ON PALMS

There seems to be a scaly insect or something on the stems and leaves of some palms in my window. Will they injure them? How can I get rid of them? L. B. W.

Your plants are infected with scale, which will injure them in time if allowed to remain.

The only way to eradicate them is a mechanical one. Use a strong soapy water and a stiff tooth brush and scrub stems and foliage. Also have a small pointed stick which will dislodge any that stick tight to the ribs of the leaves. Repeated washings will eventually get rid of them. Kerosene emulsion, fire-tree oil, and other decoctions are all right but liable to do damage.

GROWING ROSES AGAINST THE HOUSE

I want to grow some roses against the wooden wall at the rear end of my house. Heretofore I have used wooden trellises, but they rot in a few years. What is the best method to employ, not expensive, yet lasting in its structure? W. A. M.

If there is a brick basement causing a wooden water table to project at some distance above the ground, drive staples into water table six inches apart. Then at the top of the wall, under the eaves, if a single story, spike into the wall a piece of 2 x 4 edgeways, painting it the color of the house; put staples into it, as below, and run galvanized wire—the grade used for clothes-lines—from staple to staple. Don't run any cross wires unless one or two to stiffen them, because when taking the rose down for winter protection or painting the house, the long vines get caught in the cross wires and are hard to untangle. Tie the vine to the upright wires.

LARGE BLOOMS ON CHRYSANTHEMUMS

How do the florists get such large blooms of chrysanthemums that one sees in their windows? E. O.

It is the result of cultivation. The plants are propagated from cuttings in the spring, planted in rich soil and only one stem to each plant allowed to develop. When the bloom buds show themselves all but one, generally, but not always, the terminal one, are pinched off. Thus the whole strength of one plant is concentrated in one bloom instead of a dozen or more if allowed to grow naturally.

BLACK BLISTER-BEETLE ON CLEMATIS VINES

Can you tell me how to destroy the long black beetle that is such a deadly enemy to my clematis vines? I have three kinds, the common wild clematis, always a lovely vine, the kind that produces fringed seed pods that are ornamental, and the beautiful *Clematis paniculata*. Just at the time when they are covered with beautiful starry blooms and long sprays of buds, this abominable pest comes and eats every flower, bud, and leaf. I have a wire trellis about one hundred feet long, and they eat all but stems. I will indeed be obliged if you can tell me how to kill them. Mrs. N. A. S.

The insect you mention is most probably the black blister-beetle, *Epicauta Pennsylvanica* (De Geer) which, with its allied form, the striped blister-beetle, will defoliate a clematis vine in short order. In some sections they are very destructive to the China aster. Hand picking or "dropping" is the most effective remedy. This should be done when first noticed, so as to prevent, as far as possible, the laying of eggs and hatching of a second crop. Early in the morning when they are apt to be sluggish, take a pan eight

(*Continued on page 9, Advertising Section*)